



Museum Series No. 12

MONOGRAPH ON BRONZES  
in  
Andhra Pradesh Government Museum

*By*  
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## ACKNOWLEDGEMENT

It was indeed a pleasure to accept the invitation of the Department of Archaeology and Museums, Government of Andhra Pradesh to write a monograph on the bronzes in the State Museum, Hyderabad, as the absence of such a publication appeared a little too conspicuous to a person engaged in the same profession.

The non-availability of such a publication became all the more noticeable as year after year this Department brought out a number of excellent publications on allied topics under the dynamic leadership of Shri Mohammed Abdul Waheed Khan, F.R.A.S., (London), the Director.

I do not know how to thank him adequately for all the help and encouragement he has offered in the publication of this monograph. I have freely made use of the works of Sri C. Sivaramamurthy, Director, National Museum, New Delhi, in the preparation of the introduction. I am indeed very grateful to Shri Karl Khandalavala who went through the manuscript and made various suggestions, which have been incorporated.

Keeper,  
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HYDERABAD (A. P)

D. N. VARMA

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## FOREWORD

Museums today are no longer the old curiosity shops which they were fifty years ago. Today they are active centres of education. They can perform this task successfully, only, if suitable literature about their contents is made available. The present book on the bronzes of the State Archaeological Museum, Hyderabad, by Sri D. N. Varma, who is a well-known scholar in bronzes, thus fills an essential desideratum in the field of Museum literature.

Art, by its very nature, is a visual commentary on the thought processes which are abstract and invisible. Still we can appreciate them fully only if we know something of their various forms, and also the traditions and thought processes of the period during which they were created.

The first exhaustive treatment of metal images was brought out in 1933 when Gravelly and T. N. Ramchandran published a catalogue of the metal images of the Madras Museum. With the publication of the monumental work on South Indian Bronzes in 1963 by Sri C. Sivaramamurthy, the present Director of the National Museum of India, dating of South Indian bronzes was no longer a matter of speculation, but one that could be logically deduced by their distinguishing characteristics. Now with the wealth of metal images that have been unearthed during the recent years, the existence of different styles in the different regions of the country, has come to be widely recognised.

The Hyderabad Archaeological Museum can boast of an excellent bronzes collection consisting of over 1,200 pieces. Sri D. N. Varma has catalogued above 435 of the more important ones. Some of the medieval bronzes belonging to the Chimakurthy style were discovered in Bapatla about a dozen years ago and brought by me to the State Museum. Similarly, three excellent bronze bells of the times of the Western Chalukyas of Kalyani were found in Kulpak by me and brought over to the Museum. These bells contain numerous representations of the various Hindu icons. Similar hoards, discovered during excavation etc., like those from Koppuram and other places are also housed in the Museum. The Museum has in addition, a fairly good collection of Nepalese and Tibetan bronzes which have been purchased over the years. The Museum has also a decent collection of metal images from Varanasi. In India much has been written about Chola metal images. But the images of the later periods of South India, and those of the North, have not received that attention that they deserve. Every phase of art in a vast country like ours, is a precious heritage, for the story of art is not only as old as the history of the race, but is also a continuous one, a veritable panorama of over five thousand years.

After the fall of Vijayanagar, the art of making bronzes was patronised by the Nayaks, and later by the Maratha rulers, and till recently by several pious and wealthy devotees. Centres of pilgrimage like Varanasi continued to be active centres for bronzes to enable the pilgrims from all over India to take back with them the images of their favourite deities.

Changing times and values have wiped out of existence, the pious devotees and the grand old monarchs and patrons, but the tradition is still preserved in pockets here and there.

Sri D. N. Varma has given an interesting and useful introduction regarding the bronzes during the times of the various dynasties that ruled over India. He has also meticulously catalogued the more important of the bronzes in the Hyderabad Museum. The Department of Archaeology and Museums as also serious students of art are deeply indebted to him for this useful production.

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HYDERABAD  
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## INTRODUCTION

Strictly speaking, bronze is an alloy of copper and tin but the term is used in a general way for all icons made in metal. Religion has by and large influenced every form of art in India but as far as bronzes are concerned there has been hardly any other influence. Buddhists, Jains and the followers of the Brahmanical religion all used metal for making their images in early and mediaeval India.

The spiritual and religious content of India's creative genius was no impediment to its being the full and perfect expression of its aesthetic sensibilities as well. It is for this reason that if a bronze can be viewed as an icon full of significance for its religious and spiritual content it can also be viewed as a piece of art and appreciated for its aesthetic qualities. No work of art can be appreciated fully without having an idea of the milieu which created it.

To be able to appreciate the bronzes in the collection of the State Museum, Hyderabad, it is therefore necessary to know something about Indian bronzes in general, the characteristics of bronzes from different regions of India, and also a brief history of the dynasties under whom they were produced. It is true that a piece of art comes into existence at a particular moment only, but that particular moment of fleeting time cannot be separated from those that preceded it.

The earliest surviving examples of art executed in metal are the products of the Indus valley civilization, which flourished some five thousand years ago. The well-known figure of a female dancer discovered from Mohenjodaro and the lovely little animal figures reveal the high degree of skill the metal worker achieved at this early age in the subcontinent. No bronzes of the ensuing dark period have come to light but an important metal image of a Mother goddess datable possibly to the Iron age has been found at Adichanallur in south India which might be about three thousand years old.

Bronzes belonging to the earliest phase of historical period are not available either, though literary evidence of the important place given to the metal worker in earliest historical times is available. Karmara, the metal worker, must have been an important artisan in the Vedic age, for he is referred to in the Rudra of the Yajurveda as almost the form of the Lord himself. The Aitareya Brahmana has an eulogy of artisans and craftsmen including the metal worker and from the Ramayana we learn that architects and artisans received honour from royalty.

In spite of the tradition indicated by this literary evidence, no bronzes of historical times assignable to a period earlier than the beginning of the 2nd century B. C. have come to light. This was the time when the vast Mauryan empire, which covered

practically the whole of India in the third century B. C., was breaking up. The north-western territories of this extensive kingdom came under the sway of the Indo-Greeks from Parthia and Bactria for a couple of centuries after its break up. A delightful juvenile figure of Harpocrates excavated at Taxila is a worthy specimen of the Indo-Greek art of about the first century B. C. The provenance of another work in metal, a small piece of gold repousse, depicting an amorous couple, is also from Taxila. In the north it was the Sunga dynasty which succeeded the Mauryas. A gold repousse found at Patna, formerly in the collection of Jalan family and now in the Bharat Kala Bhavan, represents a Dampati or Shiva with Parvati. Whether the male figure of the repousse represents Shiva or not the remarkable thing about it is that here he has been depicted wearing a turban typical of the Sunga times. If it is a representation of Shiva, its antiquity is all the more established by the fact that here he is depicted 'ushnishi', a characteristic of all early sculptural representations of Shiva.

In the South the Mauryas were succeeded by the Satvahanas who had a long reign of about four hundred years from about 200 B. C. to about 200 A. D. The earliest bronzes that we know from south India belong to the early centuries of the Christian era and come mainly from the Krishna valley. It is no wonder that the sculptors tried their hands at metal casting for they had already tried their hands at marble and stone and created the masterpieces of sculpture which decorate the Amaravati Stupa and those at Nagarjunakonda, Gummidiurru and Ghantasala. Towards the end of the second century the Ikshvakus succeeded the Satavahanas in the Krishna valley. The recent excavations at Nagarjunakonda have proved that bronze casting was not unknown during the reign of the Ikshvakus as well. Some other bronzes discovered by Alexander Rea at Amaravati and those which have been described by Swell as found at Buddhham near Guntur may also belong to the period between the 4th and 6th centuries A. D. The recent discovery of a sitting metal elephant with riders is a testimony to the skill of the Satvahana artist.

The metal images of the Master were much lighter than the stone ones and could be carried away even to distant places. This should also have been an important reason for the popularity of the metal images of Buddha even beyond the sea. Some bronzes of the Amaravati school, of the early centuries of the Christian era, have been discovered at Ceylon, Malaya, Cambodia, Thailand and even at far off Borneo. This cultural influence, however, was not confined only to the early centuries of the Christian era for there are the Indonesian bronzes which show a distinct impact of the Indian tradition, manifested in Pallava, Chola and Pala bronzes, specially the ones from Nagapattinam and Nalanda.

In north India, the Sungas were followed by the Kanvas but they too did not continue for long. The Kushanas, a branch of the Yue-chi tribe, a nomadic horde from Central Asia drove out the Scythio-Parthians from the North and North-western territories of India in the first century A. D. They took possession of the Gandhara and the Kabul valley and soon extended their sway in the Gangetic valley. Quite a few

Kushan bronzes have been found at Chausa and are now in the Patna Museum. Two more Kushana images have recently been found at Mathura by Dr. Hertel, the German archaeologist.

As its history shows, the province of Gandhara, situated on the North-western fringes of India, naturally became the meeting ground of at least three civilizations—Indian, Greek and Iranian. The result was the birth of a hybrid culture that found its expression in an eclectic school of art, employing a technique unquestionably borrowed from the Greek and Roman masters, but modified according to Indian requirements. The materials chiefly employed by the Gandhara artists were a kind of soft bluish stone called clay-slate and also clay and stucco but a remarkable sculpture of Vishnu now preserved in the Museum for Volkerkunde at Berlin, depicts a further extension of the Gandharan work in the later centuries, in metal as well. This metal image of possibly the 4th-5th century A. D. shows the *Chaturvyuha* aspect of Vishnu with Narasimha and Varaha faces emanating from the right and the left shoulders but in the matter of treatment it is very much like a Gandhara Bodhisattva with the typical muscular treatment of body and the moustache revealing foreign influence. The drapery, however, consisting of a loin-cloth is quite in the Indian style and hardly shows any foreign influence unless it be in the treatment of the folds.

The Guptas, who are well known for the cultural efflorescence they ushered in, came to power in north India in the 4th century A. D. It was Chandragupta I (320-330 A.D.) who laid the foundations of this mighty empire and Samudragupta his son, who extended the boundaries by his vigorous campaigns. The Guptas ruled whole of northern India for the next two centuries, the fifth and the sixth, and had matrimonial relations with the Vakatakas who had replaced the Satvahanas in the south and central India, and are well known for the high watermark the art of painting achieved in the Mahayana caves at Ajanta under their patronage. One of the finest and probably the largest of bronzes of the Gupta period is an image of Buddha, 225 cms. high, recovered from Sultanganj in Bihar state and now a proud possession of the Museum at Birmingham. This bronze displays the typical diaphanous treatment of the drapery which is a characteristic feature of the lithic representations of the Master from Mathura and has curly hair as the stone sculptures of the Buddha from Mathura and Sarnath have. Another typical bronze of Gupta times is the image of Brahma, formerly in the Karachi Museum. This fifth century bronze discovered from Mirpur Khas in Sind, depicting the four faces of Brahma, has also the fullness of typical Gupta lithic sculptures. Apart from these two well-known specimens a number of other Gupta period Buddha images have come to light. Several are in foreign museums but two bronzes from Paphnar are now in the collection of the National Museum, New Delhi.

The Guptas faded into oblivion in the course of time. The next great king in the centre who catches our attention was Harshavardhana, (606-649 A. D.), who not only ruled over the combined territories of Thaneshvara and Kanauj, for his sister came under his protection, but had his influence felt even in far off Assam, as Bhaskaravarman,

the ruler of this Eastern realm was his powerful ally. If the testimony of Hiuen-Tsiang is to be taken into account, almost life size metal images were cast during the reign of this catholic king, though no actual images which can definitely be ascribed to his patronage have come to light.

In Bengal and Bihar, the Palas ruled for over four centuries during 750 A. D. and 1199 A. D. This dynasty of kings was greatly devoted to Buddhism and Dharmapala and his son and successor Devapala are well known for having patronised the Buddhist seats of learning at Vikramsila and Nalanda. The two of them ruled roughly for more than three quarters of a century between 770-850 A. D. and gave tremendous impetus to art and learning.

The representative collection of bronzes in the museums of Rajshahi and Dacca, now in the Bangla Desh has typical examples of various forms, of different dates of the Pala style. Early mediaeval art in this region, of the seventh, eighth and ninth centuries A. D., is represented by some remarkable pieces. Bronzes came to arrest the local attention particularly in the reign of the Buddhist king Dharmapala though Bengal is better known for its terracotta figure-mouldings of this period. It was king Dharmapala only who probably built the Vihara at Paharpur, so well-known for its terracotta mouldings, in the eighth century A. D. The gilt bronze image of Manjusri from Mahasthana, which was stolen recently, however, was a clear testimony to the popularity of the art of bronze casting as well in Bengal from very early times. Mahasthana, the ancient Pundravardhana was visited by Hiuen-Tsiang in the 7th century, who noted it to be a living centre of Buddhism. Possibly it was the Nalanda tradition of Bronze casting which extended its sphere of influence far deep into lower and eastern Bengal perhaps through the Buddhist north.

During the seventh, eighth and the ninth centuries, figuratively speaking, bronze images of the Buddha practically poured out of the foundries of the Buddhist monasteries at Nalanda in Bihar. The Taras, Avalokitesvaras and other figures from the Buddhist pantheon largely conform with the formula given by the respective Sadhana but the artist had the freedom to take bold steps when he felt the need. In a bronze depicting Buddha's descent at Sankisa, we find Brahma with a Chauri in his right hand on the right side of the Buddha and Sakra with a bowl held in his two hands on the left side of the Buddha. This breaking away from the usual convention in so far as Sakra holds a begging bowl was only to suit the needs of metal casting and artistic excellence. The other scenes from Buddha's life, represented in bronze, include his first sermon and subjugation of the elephant Nalagiri who was sent to trample him. Such scenes depict the ease with which the metal artisan of the Pala period produced intricate compositions of several figures in contradistinction to the South Indian metal worker who featured one or at the most two deities on a single pedestal. Equally remarkable in the Pala bronzes is the manner of joining the nimbus with the main figure, the decoration of the back portions of the seats fashioned with motifs of the rearing lion over the elephant, makara disgorging pearl tassels, and Kinnaris floating in the air on either side of the

main figure against the semicircular tops. It is noteworthy that the availability of the services of the Pala metal worker was not restricted to the followers of the Buddhist creed only. Whenever need arose, they offered their services to the followers of the Brahmanical faith as well and that is how we have quite a few images of Surya, Balarama and other Hindu deities as well in the Pala style.

Kurkihar is a village in the Gaya district of Bihar and several bronzes were discovered there accidentally in 1930. Incidentally this was the largest group of bronzes from northern India found at one spot. A majority of Kurkihar bronzes now in the Patna Museum bear inscriptions engraved on the back of the haloes or on the pedestals of the images. To judge from the palaeography, these inscriptions belong to the period from the ninth to the eleventh centuries, only a few belonging to the twelfth. An interesting feature of these inscriptions is the revelation that the donors of many of these images belonged to Kanchi or Conjeevaram in south India and yet the artists who cast these images were not influenced by any South Indian tradition. In fact if the Kurkihar metal images have at all any affinity it is with contemporary ones from Nalanda. This is not surprising because Pala images were produced at several centres—at Nalanda, Kurkihar and also at various places in Bengal.

The further continuation of the Pala tradition of bronze casting is evident in the 8th-11th century bronzes, also pertaining to the Buddhist creed, excavated not long ago in the ruins of a monastery at Sirpur in Madhya Pradesh. These images of Buddha and the Bodhisattvas are all the more important as they are inscribed and can be dated definitely on account of their palaeography. The stylistic tendencies, so very apparent in these bronzes, thus can be associated with their age. The central Indian bronzes retain the charm of the Gupta bronzes but reveal a growing emphasis on the ornamental and decorative details, a feature all the more evident in the stone sculptures of the Chandellas and the Chedis.

In western India, the Maitrakas who were originally feudatories of the Guptas became independent rulers of the kingdom of Valabhi in course of time. Maitraka kings Shiladitya and his nephew Dhruvasena II were the contemporaries of Harshavardhana whose daughter was married by the latter. The existence of the tradition of plastic arts under the Maitrakas is attested by the lovely stone sculptures discovered from Shamlaji, Karvan, Roda and other places. The Tibetan historian Lama Taranath, while providing the literary evidence for the existence of a West Indian school of art, informs us that this school was founded by the great master Sringadhar in the seventh century A. D.

The Jaina bronzes from Akota, now in the collection of Baroda Museum, prove that the art activity of the artists of the West Indian school embraced the casting of bronzes also. The existence of some inscribed pieces among this group enables us to date the Akota finds between the 6th and 11th century A. D. Closely following the pattern of the miniature painting, the bronzes of the Western Indian school are



largely of Jaina origin in contradistinction to the dominant Buddhist influence in the eastern part of India. The Akota bronzes, however, give a new freshness and spirituality to Jaina sculptures which are normally stiff and formal.

Bronzes from Kashmir, Punjab and the Hill State of Chamba show that these regions also had well developed, distinctive schools of metal sculpture. There is nothing surprising in this phenomenon for these states had an earlier tradition of stone sculpture. In Kashmir, the famed king Muktapida Lalitaditya was responsible for building the town of Parihasapura and the famous Martanda temple in the eighth century. The majority of the Kashmir bronzes however are later and in most of them the mediaeval traditions are uppermost though they show vestiges of the Gandhara school and the influence of the Gupta and Pala traditions, which did not influence them directly but made its impact through Nepal.

Compared to the Kashmir bronzes the Chamba school of metal work which came into existence in about the eighth century, has a more profound indigenous element though its simple and slender figures with their hilly facial features show a blend of various traits of Kashmir, Gandhara and Pratihara bronzes. The technical competence of the artists of the Chamba school is testified by the large sizes and stately appearance of the bronzes in the temples at Chhatrarhi and Brahmaur. A noteworthy example is the image of a beautiful standing Devi with a lotus, lance and manuscript in her hands while another is a version of the Mahishasuramardini, locally known as Lakshanadevi.

In the north Indian plains, after Harshavardhana it were the Gurjara Pratihara kings who gained prominence in the eighth, ninth and the tenth centuries and they in their turn were followed by the Gahadavalas in the eleventh century. The stone sculptures from Bundelkhand, Kanauja, Osia, Abaneri, Kotah and Bikaner etc. bear testimony to the hectic activity in the field of plastic art during this age. Several bronzes have come to light which reflect the same idiom and artistic tendencies which are evident in the stone sculptures of this reign and period. Some Gurjara Pratihara metal images are now in the collection of the National Museum while a charming Surya image is now in the collection of the Los Angeles County Museum.

The Eastern Gangas had a long and continuous reign in the territory around Orissa, the ancient Kalinga, from the eighth to the thirteenth century. The best known kings of this dynasty were Anantavarmachodaganga (11th century) and Narasimha (13th century) who built the temples at Puri and Konark but the creative activity of this dynasty had started even in the eighth or ninth centuries when they ruled from Dantapura and brought into existence the beautiful shrines in and around Mukhalingam. There is a paucity of bronzes created under the patronage of Eastern Gangas but some are available and they reveal the interaction of various cultural influences.

The commingling of the typical features of the Pala and Eastern Chalukya art traditions can be studied in a bronze now in the National Museum, New Delhi. This gold-gilt metal image of Vishnu with his consorts, comes from Orissa, the Eastern Ganga territory and can be dated to the eleventh century. The reason for the interaction of different influences, so very obvious in this bronze, could have been the close geographical proximity of Orissa to the Pala dominions and also the supremacy of the Eastern Chalukyas in this area for quite some time. As it is, the figure of the deity represented in this bronze has Orissan features. The *Prabha* and *Pitha* with Garuda and the figure of the donor added to it are also in the fashion of Orissa bronzes but reveal a prominent Pala accent. The manner in which the *gada* is held by Vishnu, resting on the ground and the accompanying figures of Sri and Bhudevi are typically south Indian, for in the north Indian tradition of Bengal, Vishnu is invariably depicted holding the *gada* pointing up and is often accompanied by Sri Devi and Saraswati.

In South, the Satvahana and Ikshvaku traditions in the Krishna valley were continued by the Pallavas who ruled from Kanchi between 325 A. D. and 897 A. D. The art activity of the earlier Pallavas is not very remarkable and possibly there was not much of it during the fourth and the fifth centuries. In any case their earlier chronology is a little obscure and it is only with the advent of Simhavishnu towards the end of the sixth century that a connected story of their art starts.

Simhavishnu's son Mahendravarman I (A. D. 600-630) was a man of highly developed aesthetic sensibilities. Apart from being a poet, dramatist and musician he introduced the rock-cut architecture in the Tamil country. This is not surprising for from his mother's side he was related to the Vishnukundins who already had such a tradition of cave architecture in the Krishna valley possibly due to their relationship with the Vakatakas. The dvarapalas, in the caves cut even in Mahendravarman's time in the Tamil area, have a thick Yajnopavita often running over the right arm as in early Western Chalukya and Vishnukundin sculptures. The shape of Vishnu's crown in these caves has the high and cylindrical form, the drapery is heavy, the waist-cord thick with prominent loops and tassels and the mode of wearing the undergarment is usually what is known as *hastisaundika* i.e., curved in the fashion of elephant's trunk. These very characteristics became the hallmark of later Pallava sculpture and the metal images also. The typical way of putting on the sacred thread is quite prominent in the well-known Vishapaharana image from Kilapuddamur in the Madras Government Museum, the Vishnu image in the Indian Museum and some other images.

Mahendravarman's son Narasimhavaraman I (A. D. 630-668) built the great monuments at Mahabalipuram. His successor Paramesvaravarman I (A.D. 670-680) was also a great king though the next king Narasimhavaraman II (A.D. 680-720), also called Rajasimha, outshines him. Along with his queen Rangapataka, he was responsible for the construction of the Kailasanatha temple at Kanchipuram, a fine example of early Pallava masonry work. Nandivarman (A. D. 731-796) is known for

the erection of the other famous shrine at Kanchipuram, the Vaikunthaperumal temple. The last Pallava king Aparajita (A. D. 879-897) was overcome by the Cholas.

About three decades back it was believed that no Hindu metal icon could definitely be called a Pallava image but today a number of Pallava metal images are known to us and we may safely believe that the Pallava metal worker had started casting bronzes by the eighth century A. D. Quite a few of Pallava metal images have been dated on account of their style to narrow time limits. The widely known Vishnupadmanabha and the Nagapattinam Bodhisattva of the Madras Museum, the Vishnu from the Indian Museum and the Tripurantakamurti in the Sri Gautam Sarabhai collection at Ahmedabad along with a group of Vishnu icons from Perunthottam and a bronze from Srirangam are considered by some scholars to be in early Rajasimha style (C. 680-730 A. D.); a Vishnu in the Trivandrum Museum and another in the Government Museum, Madras are considered to be of late Rajasimha style (750-800 A. D.). The exquisite little bronze from Tiruvalangadu representing Somaskanda and probably the only Natesa showing the lord dancing in the *Urdhvajanu* pose from Kuram, both in the Madras Government Museum along with the Nataraja in the Nallur temple and the Vishnu image in the Prince of Wales Museum, Bombay are considered to be of early Nandivarman style (800-850 A. D.). Another Vishnu image now in the Prince of Wales Museum and one in worship in a small dilapidated temple at Edayarpakkam, an insignificant village near Madras have all the characteristics of late Pallava stone Sculpture and are considered to be of Aparajita period (850-900 A. D.).

The most creative period of icon production in south India, however, was during the Chola period from the 9th to the 13th century. This small kingdom whose founder was Vijayalaya (A. D. 850-871) was greatly enlarged by his successors who were deeply religious and great temple builders. Rajaraja (A. D. 985-1015) who built the Brihadisvara temple at Tanjavur (Tanjore) utilised for such religious activities the large treasure, captured during his several campaigns against his contemporary kings. The long series of inscriptions of Rajaraja from the plinth of the temple at Tanjavur while giving us other details of his life and times also inform us of the magnificent wealth of bronzes dedicated by him to the temple. Some of these bronzes have been preserved upto the present day.

Rajaraja's son Rajendra (A. D. 1012-1044) is well known for his wide military conquests. His victories over Nolambavadi, Kalinga, Vengi and other places well in the Gangetic valley, not only brought political glory for this outstanding king but also led to a cultural integration which manifests itself in the works of Chola sculptors.

Kulottunga II (A. D. 1135-1150) and Rajaraja II (A. D. 1176-1173) are the other kings of this dynasty who are known for their religious devotion and activities of construction. The last important Chola king from the point of view of activities in the realm of art and architecture was Kulottunga III (A. D. 1178-1218). The glory

of the Cholas faded in the middle of the thirteenth century with the rising of Pandya Jatavarman Sundara's star on the southern firmament.

The tendency in the Chola period was for the production of large bronzes, though many small ones were also made. The largest of Chola metal images, a Nataraja and a Somaskanda group come respectively from the Brihadisvara temple at Tanjavur and the Gangaikondacholapuram temple, the grand creations of Rajaraja and Rajendra and it is obvious that small bronzes would not have been in keeping with the magnificent proportions of the temples they adorned. Often the bronzes were taken out in festive processions from the temple and the organisers would have certainly liked the bronzes to suit the proportions of the stately Gopurams through which the processions were taken out. It is natural to expect an enlargement in the size of such bronzes, the *utsavavighraha*, with the growing popularity of festive processions.

Among the remarkable early Chola bronzes are some Nataraja images. The Nataraja from Tiruvarangulam in the former Pudukkottai state is now in the National Museum, New Delhi. This 72 cms. high image of the Lord of dance in the Chatura pose is one of the most rhythmic pieces created in the 9th-10th centuries. Another Nataraja image of almost the same date and height comes from Okkur in the Tanjavur District and is now in the Madras Museum. Yet another Nataraja image in the Madras Museum from Tiruvalangadu still bigger in size is 114.5 cms. in height. This image has been called a classic example and the best known image of its kind in any public museum in the world. Rodin, the famed sculptor regarded this image to be the most perfect representation of rhythmic movement. The Nataraja in the Brihadisvara temple at Tanjavur of 1000 A. D. is still bigger in size, its height being 135 cms. This image along with some other ones was presented to the temple by the emperor Rajaraja. An interesting aspect of the Natesa images of Chola period is the outstretched swirling Jatas in addition to his Jatamakuta. They are absent in Pallava icons as also in early Chola images but in the later part of early Chola period they start appearing and in course of time yet stylised. The moon on the Jata gets greater prominence in the Chola period as compared to the Pallava.

Other notable Chola bronzes representing the diverse forms of Shiva are an Ardhanarishvara image group with Devi's hand resting on the head of the bull Nandi, in the Madras Museum, a Gajantaka image from Valuvur in Tanjavur District, several Vinadhara Murti's in the Madras Museum, an unusual form of Tripurantaka now in the Tanjavur Art Gallery depicting the four handed Lord with his left leg resting on the dwarf Apasmara, a Somaskanda of transitional Pallava to Chola date from Shorakkudi in the Madras Museum and the two Kalyanasundara groups, one in the Tanjavur Art Gallery and the other from Tiruvottiyur, Madras.

It should not be presumed, however, that all the Chola bronzes are the representations of Shaiva deities only. There is a charming Rama group of about 1000 A. D. from Vadakkupanayur in the Tanjavur District, now in the Madras Museum.

There is a charming image of Vishnu of about the same date also in the Madras Museum which comes from Peruntottam in the Tanjavur District. The Rama Lakshmana Sita and Hanuman group is available in the Paruttiyur temple of Tanjavur District, also. Images of Kaliya-Krishna were also quite popular and one is available in the N. Y. Sastri collection. Kali, Mahishasuramardini, Surya, Bala Krishna, Krishna with Rukmini and Satyabhama and Venugopala were the other favourite themes of the Chola craftsmen while Buddhist images are not unknown. The collection of Buddhist images from Nagapattinam in the Madras Museum includes quite a few early Chola pieces, while some Buddhist images of the transitional phase of early to late Chola are from Kadiri.

The Chalukyan monarch Pulakesin II (610-672 A. D.) was the great contemporary of Harshavardhan in the Deccan. He had successfully prevented Harshavardhan from expanding his empire south of Narmada. His illustrious predecessors, Mangalesha (588-609 A. D.) and Kirtivarman I (566-598 A. D.) are also known as patrons of art and Mangalesha is known to have created several magnificent temples in the Chalukyan capital Badami. The Chalukyas and the Pallavas were almost invariably at loggerheads but their enmity also resulted in exchange of ideas and mutual cultural impact. The impact of Chalukyan art traditions can be seen on the sculptural panels of Mahabalipuram, for Narasimhavarmam I had sacked Badami during the reign of Pulakesin II. On the other hand Vikramaditya I (655-681 A. D.) the Chalukyan king had invaded Kanchi, the Pallava capital, and brought sculptors and architects of the Pallava realm along with him who built temples at the Chalukyan capital.

Pulakesin II had appointed his brother viceroy of the territory of Eastern Deccan which he conquered quite early in his reign. Very soon the viceroyalty developed into an independent kingdom and Kubja Vishnuvardhan, the viceroy, became the founder of a line which outlived the main dynasty for many generations and is known to the history as Eastern Chalukyas. These lords of the kingdom of Vengi are regarded to be the makers of Telugu culture and literature.

The Chalukyas of Badami lost their kingdom to the Rashtrakutas (750-973 A. D.), who have left some outstanding cave temples at Ellora noted for their remarkable sculptures. The Rashtrakutas themselves were overthrown by the Western Chalukyas who ruled from Kalyani.

A decorative lamp-chain now in the Prince of Wales Museum of Western India, but originally from the Jogeshvari Caves near Bombay, is a typical example of early Western Chalukyan metal craft, while a goddess or a Jaina Yakshi, of the 10th-11th centuries A. D., now in the British Museum is a typical bronze reflecting the later Western Chalukya idiom. The Eastern Chalukya specimens can be studied in the Chimakurti bronzes now in the Madras Museum. A metal figure of Bahubali, the son of the first Tirthankar Rishabhadeva, now in the Prince of Wales Museum of Western India recalls Rashtrakuta stone sculptures.

The Hoyasalas (1022-1342 A. D.) who succeeded the Western Chalukyas to a part of their kingdom are famous for their decorative stone sculptures. The other part was ruled by the Yadavas (1187-1318 A. D.). The Eastern Chalukyas were succeeded by the Kakatiyas in about the twelfth century A.D., but none of them could withstand the onslaught of Malik Kafur, the General of Alauddin Khalji, who extended the Khalji dominions to the Deccan.

It appears that there was not much of activity during the reign of the dynasties mentioned above as far as metal work is concerned, though a tall and a slender Deepalakshmi excavated from Warangal and now in the National Museum, New Delhi, proves that the sculptors did not altogether give up the use of bronze as a medium of expression even during this period.

In the history of south India a new chapter opened with the foundation of the city and kingdom of Vijayanagara in 1336. A. D. In the years that followed the decayed old states of southern India crumbled away into nothingness, one by one, and the fighting kings of Vijayanagara became the saviours of the South for the next two and a half centuries.

An Italian by name Nicolo, commonly called Nicolo Conti or Nicolo dei Conti, visited Vijayanagara about the year 1420 or 1421, shortly after the accession of Deva Raya II. He has given an excellent account of the religious fairs of Vijayanagara. His description reads, "At a certain time of the year their idol is carried through the city, placed between two chariots, in which are young women richly adorned, who sing hymns to the God, and accompanied by a great concourse of people. Many, carried away by the fervour of their faith, cast themselves on the ground before the wheels, in order that they may be crushed to death—a mode of death, which they say is very acceptable to their god. Others, making an incision in their side, and inserting a rope thus through their body, hang themselves to the chariot by way of ornament, and thus suspended and half-dead accompany their idol. This kind of sacrifice they consider the best and most acceptable of all."

From the narrative of Domingos Pace, another foreigner who visited Vijayanagara it would appear that the festival described above was the Kanarese New Year's Day. Nicolo's description further informs us that Holi, Deepavali and Mahanavami were also celebrated on a grand scale in Vijayanagara but the idol did not have all the importance in the celebrations of these festivals as in the celebration of the Festival quoted above. The description quoted above incidentally is a pointer to the importance of bronzes during the reign of the Vijayanagara kings. The number of available bronzes belonging to the Vijayanagara period is prolific and these along with the life-size bronzes of Krishnadevaraya and his consorts at the temples at Tirupati are the visual testimony to the literary allusions about the importance of bronzes during the reign of the Vijayanagara kings.



After the disintegration of the Vijayanagara empire the Nayakas and the later Maratha rulers carried on the tradition of the Vijayanagara kings for some time more but the majority of the bronzes produced during their times are rigid and commonplace and are no longer a true expression of the creative faculties of the artists.

The tradition of bronze casting continued in south India even after the advent of the British rule due to the patronage of some pious wealthy devotees; but even this meagre support went on diminishing in the wake of the growing impact of the industrial age and weakening of faith. It is heartening to note that the Government of Tamilnadu is trying to preserve and encourage this fast disappearing art by offering scholarships to deserving candidates through their Small Scale Industries Department who want to take up this profession. In north India, bronzes are still cast in pilgrim centres like Varanasi.

### Nepalese Bronzes

Nepal has had intimate relationship with India since very ancient times. Buddha was born in the Lumbini gardens which is on the present border of India and Nepal. This Himalayan Kingdom is full of monuments and material remains which bear witness to the close cultural contacts between India and Nepal. Legend connects the Mandala plan of the town of Patan in Nepal with Emperor Ashoka. The shape of the four stupas in the four quarters of this town is Ashokan. Through the centuries from the 3rd century B. C. there has been a constant interflow of ideas and impulses between the two countries.

It is natural to expect therefore, that the art of one country should have had its impress on the other during these long centuries of association. However, the early history of Nepalese art is still shrouded in mystery. In fact, little is known of the art of Nepal, much less of Nepalese bronzes, during the centuries from the time of Ashoka to the eleventh century A. D.

The study of bronzes is rather complex. They are more portable than stone images and the country where they are discovered need not necessarily be the country of their origin. Besides, they are not so often inscribed and dated. Unlike the stone sculptures they did not form part of the architectural features of temples and buildings whose dates or patrons might be known. As far as sculptures in other media are concerned, the Nepalese monasteries shelter to this day Indian sculptures most of which are of the Pala and Sena School of Eastern Indian Sculpture.

The testimony of other art forms therefore assumes a much greater significance in the context of Nepalese bronzes. The illustrations of the earliest palm-leaf manuscripts and their wooden covers found in Nepal can be dated to the early eleventh century A. D. on stylistic grounds. The form and feeling of these illustrations are so very Indian in their content that it is difficult to determine whether they were painted in

Eastern India or Nepal. These illustrated palm-leaf manuscripts and their wooden covers make it abundantly clear that the strongest impact of Indian art was felt in Nepal during the eleventh and twelfth centuries A. D. The style of the earliest known metal images from Nepal also agrees with the style of the Eastern Indian bronzes of the eleventh and the twelfth centuries A. D.

The Nepalese bronzes did not have to undergo the process of development which the Indian sculpture had to undergo from the time Buddhism first employed sculpture for the propagation of the faith. This is why even the earliest bronzes of Nepal are aesthetically very much developed. This also explains the one sided influence of Indian bronzes on the Nepalese bronzes during the succeeding centuries.

In India the transformation of simple narrative sculptures into canonical icons had taken a very long time. There had been persistent experimentation and the developed visual form of the early mediaeval times had the force of abstract religious ideas and philosophic contemplation behind it. From India itself Buddhism disappeared by the early mediaeval times but before its final disappearance from this land the Buddhist bronzes were made more and more in accordance with the Agamic injunctions answering correctly the Dhyanas. Vajrayan sculptures necessitated specialization in the cannons and were associated with elaborate rituals which permitted little opportunity of external influence.

In the beginning the Nepalese artisan copied the Indian examples in the casting of bronzes, but soon he assimilated the forms and there were times when he excelled the Indian prototypes. Buddhism continued to be the inspiring religion in Nepal even after its disappearance from India and bronzes continued to serve the needs of the faith. The workshops often repeated the icon types without any conscious variations but new forms continued to be created with the development of Vajrayan till the number of Gods and Goddesses far outnumbered the artists. However, all these Gods and Goddesses had some common major spiritual values, contemplative, quiet, divine compassion and exquisite grace in their diverse iconographic forms.

The plastic quality of the Indian bronzes continued to be a vital force in the Nepalese bronzes from the twelfth to the fifteenth century A. D., even though Buddhist Bronzes were no more made in Eastern India itself during the later part of this period. During the period of fifteenth to nineteenth centuries the Nepalese accent becomes much more noticeable, though the residual finesse, the iconometrical balances of form, the spontaneity and technical skill are obviously the result of the earlier inertia.

The Nepalese accent manifests itself in a leisured lyricism. The high frequency of plastic vibration so very obvious in the Indian image of Natraja is very much lowered in the later Nepalese Buddhist bronzes. No doubt there are different planes but the viscous emergence of one curved plane from the next appears more tenuous. There is no conscious attempt to create three dimensional tensions and if it is there it is for all



practical purposes incidental. The conscious attempt was in an entirely different direction. This attempt manifests itself in the placid and assured figures of the gods and goddesses whose poise and grace could have come only after persistent efforts towards simplification.

The Indian predilection towards ornamentation continued throughout the history of Nepalese bronzes. In the Eastern School of Indian sculpture the tendency of ornamentation could not leave even the figure of Buddha alone in the early mediaeval times. Buddha, who was a symbol of renunciation, was depicted crowned and bejewelled. In Nepal, sculpture in metal, generally of gilded bronze still has small precious stones set in the chiselled jewellery worn by the images, and the figure of Buddha is no exception to it. In Nepal, the crown and the jewels of Buddha have a philosophical rationalisation too. All images of the Buddha are the fictions of the mind and phantoms; for ordinary men they have the appearance of a monk but the elect who by the power of their purity have been carried to higher planes can visualise the Buddha crowned and bejewelled in all his glory.

The Indian influence on Nepalese bronzes should not divert our attention from the fact that Nepal in its turn has been a source of inspiration to Tibet. As far as painting is concerned we are on very sure grounds because it is on record that Nepalese artists worked in Lhasa for the fifth Dalai Lama (1659). In case of metal sculptures the influence should have started much earlier and continued more persistently. In the thirteenth century a young Nepalese sculptor came to Tibet along with twenty four other artists and worked there before he became inspector of artists at the court of Kublai Khan (1216-1294). However we need not look here and there for testimony as the plastic quality of Tibetan bronzes in itself is the proof of the influence of Nepalese bronze artisan on his Tibetan counterpart.

The State Museum, Hyderabad has got a number of Nepalese and Tibetan bronzes.

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# SELECTED BRONZES IN THE HYDERABAD MUSEUM

S.No.	Museum No.	Provenance	Size	Description
1.	1093	Nagapattinam, South India.	7'' (Comp.) 6'' (Im.)	Buddha (inscribed).
2.	1092	-do-	8'' (Comp.) 6½'' (Im.)	-do- -do-
3.	1094	-do-	6'' x 5''	-do-
4.	498	Not known, probably from Nepal.	8'' Length.	Recumbent Buddha from Tibet.
5.	498/A	-do-	9'' Length.	-do-
6.	497	-do-	13'' x 4''	Avalokiteśvara-Padmapāṇi with Prabhā. (Tibetan, Bom-po-School), Brass.
7.	541	South India..	8'' x 6''	Gaṇeśa, Modern (after 1750 A.D.) from Madras. Prabhāvali missing.
8.	577	-do-	6'' Length.	Ceremonial temple lamp; top representing Saraswati playing on Viṇā and seated on double Haṃsa, probably a Dipalakshmi. Brass. 1750 A.D.
9.	525	From Kurnool.	5'' x 4''	Umā-Maheśvara. Brass. 1750 A.D. Most probably from Kurnool.
10.	561	South India.	4½'' x 3½''	Vatuka-Bhairava. A good specimen, Vijayanagara style.
11.	501	Not known.	6'' x 4½''	Śiva. Modern (after 1750 A.D.). Vārāṇāsi type.
12.	547	-do-	2½'' x 2''	Miniature Gaṇeśa. Modern.
13.	P.3422	Deccan	7½'' (Comp.)	Gaṇapati. He is represented holding the Śula and Damaru of his father. This form of representation is associated with the act of Gaṇapati's preaching his father.
14.	1732	South India, Purchased	5'' x 4''	Natarāja. Modern. Tanjore School.

S.No.	Museum No.	Provenance	Size	Description
15.	544	South India, Purchased	2½" x 2"	Śakti Gaṇapati also called Vallabha Gaṇapati. Modern.
16.	542	- do -	3½" x 3"	Modaka Gaṇapati. Modern. Telangana Style.
17.	556	Rayalaseema	7½" x 6"	Bhadrakālī, standing. Modern (After 1750 A.D.).
18.	483	Nepal	13" x 4"	Tibetan lamp with Prabhā showing Gaṇeśa in Tryālīdha, specimen of Tantrism. 17th century A.D.
19.	499	- do -	6" x 3"	Padmapāṇi. Tibetan.
20.	P. 4809	Deccan	13" x 8½"	Natarāja. 17th century. Deccan school.
21.	4012	Nepal	7" - H.	Manjuśrī with book. 17th century. Tibetan.
22.	2634	- do -	5½" x 3½"	Maitreya with a double vessel in his hand and flowing locks of hair. Tibetan.
23.	668	Aurangabad	4" x 3½"	Dattātreyā. Karhād, Maharashtra. 16th century A.D.
24.	531	South India	3" x 11½"	Crawling Navanita Krishna. A good specimen. Andhra Pradesh.
25.	533	- do -	3½" x 2½"	Crawling Navanita Krishna, with butter in one hand and the other hand placed on the butter pot.
26.	534	- do -	4½" x 3½"	Crawling Navanita Krishna, with butter in one hand and the other hand placed on the butter pot.
27.	587	- do -	6½" x 5½"	Veṇugopāla.
28.	4567	- do -	11½" x 7"	Navanita Krishna with navanita in both hands.
29.	3687	- do -	4" x 3½"	Garuda. Brass. Modern.
30.	524	- do -	4" x 3"	Lakshminārāyaṇa. Tanjore school. 15th century A.D.
31.	559	Bellary	3½" x 3"	Vishwaksena. Vijayanagara, Hampi school (Bellary).
32.	520	- do -	5½" x 4½"	Lakshminārāyaṇa, Vijayanagara style.
33.	1733	- do -	7½" x 6"	Lakshminarasimha, Vijayanagara style.
34.	562	- do -	6" x 5"	Harihara or Śankaranārāyaṇa, Vijayanagara style.

S.No.	Museum No.	Provenance	Size	Description
35.	564	Andhra Pradesh, Purchased	8" x 7"	Vishṇu, Varadarāja. Modern.
36.	560	- do -	6½" x 5"	Varadarāja. Vijayanagar style.
37.	3067	- do -	5" x 4½"	Varadarāja. Modern.
38.	1124	- do -	7½" x 6"	Varadarāja. Modern.
39.	571	- do -	7" x 5"	Varadarāja. Vijayanagara style.
40.	2290 to 2292	South India, - do -	7"x5" 8"x6" (2290) (2291) 7" x 5" (2292)	Vishṇu (Varadarāja) Śrī Devi and Bhu Devi. Modern.
41.	1820	- do -	13" x 7½"	Lakshminārāyaṇa. Modern.
42.	2379 to 2381	- do -	13½" x 11" 10½" x 8½" (2)	Vishṇu with Śrī Devi and Bhu Devi.
43.	1818	South India, - do -	14" x 10"	Kodanda Rāma. Vijayanagara style.
44.	482	- do -	13" x 8"	Umā-Maheśvara. Vijayanagara style.
45.	1819	- do -	9" x 7"	Kodanda Rāma. Vijayanagara style.
46.	596	- do -	10"	Plaque showing Virabhadra between Sati, Daksha, Gaṇeśa and three cut-heads, and Panchalinga. Vijayanagara style.
47.	527	Coastal Andhra, - do -	6"	Plaque showing Virabhadra. Telugu style. Drakshārāma.
48.	1822	- do -	6½" x 6"	Virabhadra Yantra.
49.	538	South India, - do -	9" x 6"	Anjaneya Kavacha showing Vira Anjaneya. Meant to be tied to the forehead of temple Vahana. Vijayanagara style.
50.	510/615	Not Known, - do -	11½" (Comp.)	Śiva shrine, showing head on a Nāgāsana. Deccan school.
51.	616	- do -	8"	Hiraṇyakaśipu (Mask head).

S.No.	Museum No.	Provenance	Size	Description
52.	2490	Not Known, Purchased	7½"	Śiva. Modern. Banaras school.
53.	596	- do -	4½" × 4"	Rishi.
54.	531	South India, - do -	4" × 3½"	Nammalvar. Vijayanagara style.
55.	502	Not Known, - do -	6½" × 4"	Asva Vāhana with Prabhā for Kubēra. Modern.
56.	589	- do -	5½"	Vrishabha Vāhana for Śiva. Brass.
57.	764	- do -	4"	Incense-burner. Shaped like Śiva's deer.
58.	594	- do -	2½"	Nandivāhana. Modern.
59.	651	- do -	3½"	Cow and Calf. Modern.
60.	592	- do -	11"	Caparisoned horse for Vāhana.
61.	600	Nepal, - do -	7½"	Incense-box with peacock; Garuda and conch design showing that it is for a Vaishnava temple, sockets for Kumkuma, Haridra, camphor, sandal, Sambrani, Guggilam respectively. Modern. Nepal.
62.	518	Not Known, - do -	6"	Recumbent bull and cobra for household worship of Śiva.
63.	575	South India, - do -	2½" × 2"	Vira Hanumān. Vijayanagara Style.
64.	505	Not Known,	4"	Handle of a bell with bull top. Modern.
65.	574	-do-	3"	Trumpetor. Modern.
66.	536	-do-	3"	Garuda. Modern.
67.	2673	-do-	5" × 4"	Garuda. Modern.
68.	512	-do-	6½" × 5"	Anjaneya with his tail on his head. Modern.
69.	540	-do-	7" × 3½"	Prabhā. Brass. Modern.
70.	8977	Deccan. - do -	6½" × (I)	Nut-cracker, showing a Mithuna in embrace. 17th century A.D.
71.	493	South India, - do -	18" (Comp.)	Rāma Lakshmaṇa and Sitā, standing on a huge Prabhā. Modern. Rāma: (10½" × 9½"); Lakshmaṇa: (10" × 9"); Sitā: (9½" × 8½").

S.No.	Museum No.	Provenance	Size	Description
72.	2579	Not Known, Purchased	17 $\frac{1}{2}$ " × 13 $\frac{1}{2}$ "	Rāma.
73.	2580	-do-	17" × 13"	Sitā.
74.	557	Deccan, -do-	10"	Portrait of a queen, probably a donor of a temple, in Anjali.
75.	1850	Not Known, -do-	42 $\frac{1}{2}$ "	Temple lamp shaped like a 'N'. Brass. Nepal.
76.	17	-do-	17"	Incense-burner with the figure of a Vetāla (Broken). Nepal.
77.	617	-do-	44"	Temple lamp with four wicks. Madurā.
78.	486	Nepal, -do-	15 $\frac{1}{2}$ "	Ceremonial bowl. Tibet.
79.	619	Deccan, -do-	68" length	Ornamental chain, a swing with alternate design of peacock, flower, female drummer, elephant with rider. Deccan School.
80.	484	Not Known, -do-	7 $\frac{1}{2}$ "	Ārati-dipa. Nepal.
81.	496	-do-	22 $\frac{1}{2}$ "	Hanging temple lamp. Bell-metal. South India.
82.	490	-do-	21 $\frac{1}{2}$ "	Hanging Copper lamp in a cage. Deccan.
83.	583	-do-	23"	Incense-burner with chain, with tickler, shaped like a fish. Tibet.
84.	618	-do-	56" Image with prabha : 20 $\frac{1}{2}$ " Image: 8".	Lamp of intricate and elaborate workmanship with Namasangiti dancing within a Prabha of foliage. Two vetāla dolphins sit on either side. Tibet.
85.	1744	-do-	17"	Incense-burner with stands for two.
86.	485	-do-	9 $\frac{1}{2}$ "	Similar to Mus. No. 484. Kumbha Ārati with lamp pan. The handle is shaped like a Nāga.
87.	P. 5395 P. 5396 P. 5397	Kopparam village, Narsaraopet Tq., Guntur dist.	26" 24" 22"	Rāma, Lakshmaṇa and Sitā. Rāma, in position to hold a bow, Lakshmaṇa also in same attitude. Sitā with kuchabandha and the right hand in position to hold flower. Vijayanagara style.

S.No. Museum No.	Provenance	Size	Description
B A P A T L A :			J A I N A I M A G E S
88. P. 5321	Bapatla	5" × 7"	Jain Tirthankāra, Vardhamāna, standing in Kayotsarga posture on a plane Āsana. A ring is present behind which is usually to hold the Trichattrā and a Prabhā. The workmanship is conventional. The hair on the head is in cut locks.
89. P. 5309	Bapatla	11" H.	Vardhamāna standing in Kayotsarga with hallow and Mukkodai surmounting, hair in cut locks with Ushnisha.
90. P. 5317	Bapatla	6.5"	Parśvanātha standing in Kayotsarga with a snake behind extending from his leg to his head (5 hoods, Panchaśīranāga), realistic workmanship.
91. P. 5316	Bapatla	6.5" H. with pedestal. 5" without pedestal.	Tirthamkara Vardhamāna seated on a Bhadrāsana, having a Kanarese inscription in 3 lines.  Tirthamkara, seated in Yoga between Sarvahana and Chakreśvari. Two chowri-bearers are shown above. He has a Prabhā which is surmounted by Trichattrā. The inscription is in characters of 9th Century A.D. Realistic workmanship.
92. P. 5310	Bapatla	8" with pedestal. 2.5" without pedestal.	Neminātha seated in Yoga on a Padmāsana attached to a Bhadrāsana. The background is an elaborate simhāsana and Prabhā. On either side are Chāmara-bearers above, and Saśanadevatas below. Ambikā can be made out with her children. Above the Prabhā we can see Trichattrā.
93. P. 5314	Bapatla	7.5" with pedestal. 2" image.	Thirthamkara Neminātha with Mathanga and Ambikā on either side and in front of the pedestal the boy and girl of Ambika are shown. The Tirthamkara is seated in Yoga with a Prabhā behind, Mukkodai above, and Chāmara-bearers flanking. The Dikshā Vriksha of the Tirthamkara, which is a mango tree is also shown. Style is realistic.

S.No.	Museum No.	Provenance	Size	Description
94.	P. 5311	Bapatla	7" with pedestal. 3.5" image.	The two Sāsana Devatas, Matanga and Siddheyaka are represented standing against a Prabhā in which Tirthamkāra Mahāvira is shown. Both hold lotuses and Sri Phala. The Deva's head-dress is a Kiritamakuta; the Devi's head-dress is of Dhammilla style. Realistic workmanship.
95.	P. 5315	Bapatla	7.3"/4th"	Vidyādevi. Her hair is arranged like a fan braid in front and with three flaps behind. Makarakundalas are in the ears. Thick Yajñopavita arranged like the upper cloth. Two necklaces, Angadas, Valayas, undergarment with tassels, Nupuras form the decoration. The left hand holds the lyre. The right hand holds the plectrum, with which she will be playing on the lyre. This is a representation of Vidyadevi Saraswati.
96.	P. 5313	Bapatla	10.5" Total height 6" Ambika.	Sāsana Devata Ambikā. A good specimen of realistic art, the style recalling Ellora. She is the Sāsana devata of Neminātha, the 22nd Tirthamkāra who has been shown above on trefoil arch background. The mango tree is also shown and she is holding a bunch of mangoes in her right hand and a single mango fruit in her left. Her son Subhamkara stands by her side asking for the fruit. To her right is the depiction of the other son, seated on a lion, as an attendant of Ambikā.  The specimen illustrates a narrative form of devotional art. Workmanship is realistic. Her hair is Dhammilla. She wears four Haras, Angadas, Valayas, Kati-valaya, Urumala, and an elegant undergarment while her legs are adorned with Padasaras.
97.	P. 5320	Bapatla	6.5" H.	Bronze temple bell. Top Dufoil, centre Visvapadma, bottom Stupa-shaped.
98.	P. 5321	Bapatla	3" H.	Same as above, but small.
99.	P. 5322	Bapatla	3" H.	Small bell with trefoil top and bottom almost cylindrical.



S.No.	Museum No.	Provenance	Size	Description
<b>THREE BIG TEMPLE BELLS</b>				
100.	P. 5325	Kulpak, Nalgonda Dist.	17" H. 10.5" Dia.	<p>Three bronze bells were found in the bed of the river, near Kulpak, Warangal Dist. One of them is inscribed in old Kanarese, Telugu (Hala Kannada) script similar to Western Chalukya. It reads as:-            "Svasti srimatu Kandappa Nāyakaru Kollipakeya Sakharesvarada Someśvara Devarige Kottipuja"</p> <p><i>Description :-</i>            Bottom bell shape.            Middle Visvapadma.            Centre row of beads.            Śikhara cubical with figures of Brahmā,            Gaṇeśa, Viṣṇu &amp; Śiva.</p> <p><i>Brahmā :</i> Kundika and Akshamala in upper hands; lower hands in Anjali suggesting that he is worshipping the main god, who is Śiva as Someśvara. Simhamukha clasp on Prabhā.</p> <p><i>Gaṇeśa :</i> Axe and noose in upper hands; broken tusk and wood apple (Kapitha) in the lower hands.</p> <p><i>Viṣṇu :</i> With lower hands folded in Anjali as though worshipping Someśvara; upper hands, conch and discus; Simhamukha design on top of Prabhāvali as in Brahmā's figure.</p> <p><i>Śiva as Someśvara:</i> Seated. Lower right hand in Abhaya, lower left hand holding Sri Phala, upper right hand holding trident, upper left holding Khatvāṅga; Jatāmakuta, Prabhā, two stranded Yajñopavita, and a waist girdle are the decorations. (Date 11th century A.D.).</p>
101.	P. 5324	Kulpak, Nalgonda Dist.	17" H. 9.5" Dia.	<p>Bell (with predominance of copper in it) similar to above but without any inscription. Figures on cubical part above are:- Surya standing with lotus in each</p>

S.No.	Museum No.	Provenance	Size	Description
				hand within a Prabhā of beads; Brahmā seated, holding rosary, three forked staff, and Kundika in three of his hands while one hand is in the Abhaya pose; Vishṇu standing with conch, discus, Gadā in three of his hands while one of the hands is in Abhaya pose; Atiriktāṅga Bhairava with Ḍamaru, Śula in upper hands, dagger and Kapāla in lower hands. The idea is that the others are giving respect to Śiva represented here as Atiriktāṅga Bhairava. 11th century A.D.
102.	P. 5326	Kulpak, Nalgonda Dist.	17" H. 10.5" Dia.	Bell, similar to above in good condition, with ring and tongue; cubical top part shows:— 1. Brahmā seated within Ratna Prabhā, rosary, three forked staff, and Kundika in three hands, one in Abhaya. 2. Vishṇu standing; conch, discus, and Gadā in three hands one in Abhaya. 3. Surya with lotuses in hands, standing. 4. Ganapati seated; rosary, axe, broken tusk and Modakas in hands, 11th century A.D.
103.	P. 4301	South India	1.4" (Comp.) 1" (Im.)	Venugopal with Rukmini and Satyabhama : Standing on a Padmāsana attached to a Bhadrāsana with crossed legs, upper hands holding conch and discus; lower hands in Kataka mudra for holding the flute, yet with the fingers holding fruits. The deity wears a big Vanamālā. Śīraschakra is also present.
	P. 4302	—do—	1'-1" $\frac{1}{2}$ " (Comp.) 10" (Im.)	Rukmini stands to his right holding a lotus in her left hand while her right hand hangs loose. Ornamentation is highly conventional. She wears Kuchabandha.
	P. 4303	—do—	1'-1" $\frac{1}{2}$ " (Comp.) 10" (Im.)	Satyabhāmā stands to the god's left, holding in her right hand, Nilotpala, while her left hand is Govala. Similar to Rukmini in decorative details, but no Kuchabhandha. It is a modern image.
104.	P. 42 P. 43 P. 46	—do—	8" 6 $\frac{1}{2}$ " a) 6 $\frac{1}{2}$ "	Varada Raja accompanied with Sri Devi and Bhu Devi. Varada Rāja : Lower right hand shows Varada ; lower left hand indicates that Saṃsāra is only thigh

S.No.	Museum No.	Provenance	Size	Description
				deep. Upper hands hold conch and discus. Ears have Makara Kundalas. Workmanship highly conventional.
				b) Śrī Devi and Bhu Devi stand to his right and left, Śrī Devi with lotus and Bhu Devi with Nilotpala. Modern conventional workmanship.
105.	P.	South India	8½" (Comp.) 7½" (Im.) 7" (Devi) (Comp.) 6" (Im.)	Varada Raja with Śrī Devi and Bhu Devi : Similar to the above though the positions of Śrī Devi and Bhu devi are interchanged. Modern workmanship.
106.	P. 4304	-do-	1" (Comp.)	Venugopala with Satyabhama :
	P. 4305	-do-		Standing on a high Padmāsana, attached to a Bhadrāsana.
			8½" (Comp.)	Lower hands in Kataka. The figure is decorated with Makarakundalas, undergarment with side long folds with median loop and circular pendants and floral clasp. Channavira, present. Yajñopavita is three stranded.
			9" (Comp.) 6½" (Im.)	Satyabhāmā has been depicted wearing Kuchabandha which is unusual. In right hand she holds lotus bud, undergarment with tassellated edges. Conventional workmanship.
107.	P. 3855	-do-	5" (Comp.) 3½" (Im.)	Vaikunthanatha : Beneath a seven headed Ādishesha. Standing in the manner similar to Varada Rāja. Ādishesha forms the back piece which is detachable.
108.	P. 1734	-do-	7½" (Comp.)	Vishnu: Both the lower hands hold Padmas while the right is in the Varada and the left in position to rest on Gadā. Patrakundalas are peculiarly conch shaped with holes for letting in rubies. High Kiritamakuta. Poor workmanship. Modern.
109.	P. 4039	-do-	6" (Comp.) 5" (Im.)	Pandu Ranga : Metallic composition is brass for decoration and copper for body. Among the orna-

S.No.	Museum Provenance No.	Size	Description
			ments mention may be made of Kausthubha, Chanavira, Makara Kundalas, Sirash Patta to the back. Right hand Varada with Padma. Left hand with Mukha Shankha. The god stands on a beautiful Padmāsana on a square base. Vijayanagara Period.
110. P. 2927	South India	3 $\frac{3}{4}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Lakshmi Nārāyaṇa : Vishnu with two hands, holding Lakshmi on his left side. Decoration with brass, on copper body. Pushpakundalas in the ear. God's right hand engaged in gesturing towards Lakshmi while with his left hand he embraces her. Devi's left hand Kataka. Vijayanagar Period.
111. P. 2797	-do-	5 $\frac{1}{2}$ " (Comp.) 3" (Im.)	Lakshmi Nārāyaṇa : This image of Narayana is with four hands. Lower right hand in Abhaya, and lower left embracing Devi seated on a Padmāsana, on a high Bhadrāsana. The image has very graceful features. Vijayanagara Period.
112. P. 3879	-do-	4 $\frac{1}{2}$ " (Comp.)	Lakshmi Nārāyaṇa : Similar to above. In a worn out condition due to household worship. Lower right hand shows Abhaya. Devi with Kuchabandha. Vijayanagara Period.
113. P. 3009	Not Known -do-	3" (Comp.) 2 $\frac{1}{2}$ " (Im.)	Lakshmi Nārāyaṇa : Similar to the above. Workmanship conventional with much of brass overlay. Modern workmanship.
114. 2543	-do-	3 $\frac{1}{2}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Lakshmi Nārāyaṇa : Similar to above. Modern workmanship.
115. P. 3454	-do-	3 $\frac{1}{2}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Lakshmi Nārāyaṇa with Garuda and Adishesha. The God sits on a Padmāsana with kneeling Garuḍa in front. Seven hooded Adishesha spreading behind. With lotus and gadā in upper hands and conch and chakra in lower hands. The lower left hand is also embracing Lakshmi. Lakshmi holds a lotus in her left hand.
116. P.	-do-	2 $\frac{1}{2}$ " (Comp.) 1 $\frac{1}{2}$ " (Im.)	Lakshmi Nārāyaṇa in Garuḍa Sevā. Upper hands holding conch and discus. Lower right holding lotus

S.No.	Museum No.	Provenance	Size	Description
				and lower left embracing Devi. Garuḍa kneels in front. This is a miniature specimen.
117.	P. 47 P. 44	South India	7½" (Comp.) 6½" (Im.)	Śrī Devi and Bhu Devi: standing, without the usual image of Viṣṇu in between them. Both have Ku-chabandhas, and Patra Kundalas. The lotus and Nilotpala are also represented, though, not correctly. Workmanship conventional; decoration elaborate. Modern.
118.	P. 1839	-do-	5½" (Comp.) 4" (Im.)	Bhu Devi: left hand holding Padma, right hand Govala. Left leg slightly advanced. She has the Kuchabandha and Patrakundalas in the ears. High Kiritamakuta, broad waist band with side edges. Modern.
119.	P. 1842	-do-	4" (Comp.) 3" (Im.)	Śrī Devi: similar to above. She has a prominent Sirash-Chakra. Vijayanagara period.
120.	P. 4360	-do-	3¼" (Comp.) 2½" (Im.)	Śrī Devi: similar to above. Worn out by household worship.
121.	P. 4306	-do-	- do -	Śrī Devi: similar to above. Modern.
122.	P. 3980	-do-	2½" (Comp.) 2" (Im.)	Śrī Devi: similar to above. Modern.
123.	P.	-do-	8" (Comp.) 7" (Im.)	Bhu Devi in the dvibhanga posture; top bend awkward. Right hand with lily, left hand Govala. Makuta is interesting as it has a lotus Sikhara and coconut finial (Kalasa). The other ornaments consist of Patrakundalas, and a necklace between breasts with floral pendant. There is a Urumāla also held by a waist band. Undergarment elaborately ornamented with long flowing side folds and central median vertical clasps (Guncham or Kuchacham). The waist is surrounded by a Mekhalā. A specimen of elaborate ornamentation with poor knowledge of anatomy.
124.	4013	-do-	7" (Comp.) 6" (Im.)	Bhu Devi: Poor workmanship. Right hand with Nilotpala; anatomy stout.
125.	481	-do-	5" (Comp.) 4" (Im.)	Bhu Devi: Similar to above. Conventional workmanship. Modern.

S.No.	Museum No.	Provenance	Size	Description
126.	P. 4031	South India	2 $\frac{1}{2}$ " (Comp.) 2" (Im.)	Bhu Devi: the icon has copper in high proportion. Modern.
127.	P. 3982	-do-	2 $\frac{3}{4}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Bhu Devi: a miniature piece. Modern.
128.	P. 535	-do-	- do -	Bhu Devi: undergarment decorated in wavy lines with central median loop and vertical drop of beads. Modern.
129.	P. 4359	-do-	3 $\frac{1}{2}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Bhu Devi: highly conventional. Modern.
130.	P. 4030	-do-	2 $\frac{3}{4}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Bhu Devi: similar to above. Poor workmanship.
131.	P. 4259	-do-	2 $\frac{1}{2}$ " (Comp.) 2 $\frac{1}{4}$ " (Im.)	Bhu Devi: similar to above. Poor workmanship.
132.	P. 4032	-do-	2 $\frac{3}{4}$ " (Comp.) 2" (Im.)	Lakshmi seated in the Lalita posture on a Padmāsana in Yoga. She has four hands. The upper ones hold a Padma each while the lower right is in Abhaya and lower left in the Varada mudrā. She wears a yajñopavita and Channavira, Namam work on the forehead.
133.	P. 2798	-do-	4 $\frac{1}{2}$ " (Comp.) 3 $\frac{1}{2}$ " (Im.)	Mahā Lakshmi: Devi seated on a Padmāsana in Yoga with four hands. Upper hands hold a Padma each, lower right hand in Abhaya and the lower left in Varada. Yajñopavita and Channavira have been also portrayed. Namam mark on the forehead.
134.	580	-do-	3 $\frac{1}{2}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Mahā Lakshmi: similar to above, but anatomy elongated, particularly hands and waist. Executed by less skilled artist of Vijayanagara Period.
135.	P. 4258	Deccan	1"	Annapurnā: holding spoon in both hands. Modern.
136.	1820	-do-		Annapurnā: seated in Lalita posture on a Padmāsana. Face worn out by household worship. Right hand with spoon and left hand with food: Patrakundalas adore the ears. Good workmanship. Vijayanagara Period.

S.No.	Museum No.	Provenance	Size	Description
137.	504	Not Known	3 $\frac{1}{4}$ " (Comp.) 2 $\frac{1}{2}$ " (Im.)	Narasimha with Hiranyakaśipu on lap holding him by the two lower hands. Upper hands have conch and discus. Adishesha as a cobra is shown over his head. Lion's face is absent but tongue protrudes. Poor workmanship. Modern.
138.	P. 2489	-do-	9" (Comp.) 8 $\frac{1}{2}$ " (Im.)	Garuda in human form about to spring. His two hands are in position to hold something (Kataka). Wings can be seen behind his shoulders. Nose is that of the bird Garuda. Modern.
139.	P. 4025	-do-	3 $\frac{1}{2}$ " (Comp.) 2 $\frac{3}{4}$ " (Im.)	Garuda: standing with hands in Anjali pose. Modern.
140.	578	-do-	2 $\frac{1}{4}$ " (Comp.) 1 $\frac{3}{4}$ " (Im.)	Same as above.
141.	P. 4035	-do-	2 $\frac{1}{2}$ " (Comp.) 2" (Im.)	Same as above.
142.	P. 2598	-do-	5" H.	Hand of a bell with a Garuda on one side and Hanumān on the other side. Both in Anjali Hasta.
143.	437	-do-	3 $\frac{1}{2}$ " H.	Kneeling Garuda with hands in Anjali and having conventional wings from shoulders. Wedge shaped face with Nāmam. Cobra under his leg. Top of a bell. Modern.
144.	543	Deccan, -do-	2 $\frac{1}{4}$ " H.	Hanumān standing with hands folded in Anjali and tail lifted up with its tip spread on the head like a fan, Vijaynagara Period.
145.	570	Not Known, -do-	2 $\frac{1}{4}$ " H.	Kneeling Garuda: representation on the top of a bell; hands in Anjali and big wings fully spread on his back like the coat of the tortoise over which a serpent is fully spread. The nose is like a beak.
146.	P. 4038	-do-	4 $\frac{1}{4}$ " (Comp.) 3 $\frac{1}{2}$ " (Im.)	Arjuna: standing on a Padmāsana and holding his hands in Anjali. His Gandiva rests on his left hand, two quivers rest on his back suggesting the Savyasāchi aspect of Arjuna; decorative features are Channavira, Makara Kundalas, Śiras Chakra and undergarment with long side folds. Modern.

S.No. Museum No.	Provenance	Size	Description
147.	1817	Deccan 1'-3½" (Comp.) 11" (Im.)	Rāma: inscribed Rāma image with inscription in Devanagari characters to the effect that this image was installed in a portion of the temple built by Ka. Sohanlal. The image of Rāma stands in Samabhanga on a Padmāsana attached to a Bhadrāsana with holes for carrying it. Hands are in position to hold bow and arrow. A piece of the bottom of the bow can still be seen. Quiver is attached to his right shoulders. High Kirita makuta, Makara Kundalas, Graiveyaka, Vakshorukha Channa Vira, Udarabanda, ornamental undergarment with Uru-Mālā, median loop and elaborate side folds, extending to the feet, Anklets, Angada, Valaya, Rings are the decorative details. Workmanship is intricate and geometric. The Devanāgarī characters of the inscription reveal that it is a modern work.
148.	492	South India 10" H.	Kodanda Rāma standing in Dwibhanga. Anatomy perfect and realistic though the face is worn out due to household worship. The image is of typical Vijayanagar workmanship of Utsava Vighraha. Kiritamakuta but with Karanda Sikhara, Makara Kundalas, Graiveyaka, Channavira, Tristranded Yajñopavita, Udarabandha, Kati Sutra, waist garment with elaborate ornamental belt showing Simhamukha clasp and small side folds, and central median loop, Angadas, Valayas, Rings, Anklets, Padasara and Bhiringipadal on left leg are some of the decorative details that adorn the fleshy body in the technique of metallic jewellery. Sirash Chakra is also present as a full blown lotus. Such details occur in the bronzes at Tirupathi of Krishnadeva Raya and his queens. Stylistically typical Vijayanagar and would go as a masterpiece.
149. P. 4027	Not Known	3½" (Comp.) 3" (Im.)	Similar to the above but of poor workmanship. Stands on a Padmāsana. Modern Period.
150. P. 3890	-do-	2" H.	Miniature Rāma: similar to the above but quiver is seen on the right shoulder.



S.No.	Museum No.	Provenance	Size	Description
151.	2581	Not Known	1'-7" (Comp.) 1'-2" (Im.)	Rāma, standing on high Padmāsana attached to a Bhadrāsana. Kiritamakuta shows a lotus bud top, Makara Kundalas in the ears. Quiver on the right shoulder; 2 necklaces, Angadas, Valayas and elaborate undergarment extending to the feet with similar elaborate side folds of high plumage, Mekhala with flower clasp and Tatoo marks on the legs are the decorative details. The workmanship is conventional. Modern Period.
152.	539	Deccan	4½" (Comp.) 3½" (Im.)	Hanumān in Bhavya aspect standing on a Padmāsana attached to a Bhadrāsana with hands in Anjali. Wears Kaupina, and a long Yajñopavita of single cord. Tail behind is arranged in a loop, ending on the crown of the head. Workmanship is of Vijayanagara Period.
153.	P. 45	-do-	7" (Comp.) 6" (Im.)	Hanumān similar to above. Modern Period.
154.	491	-do-	10½" (Comp.) 9" (Im.)	Hanumān, Maratha style. Right hand in Abhaya pose, left hand pressed against abdomen indicating humility. Tail arranged encircling the head and ending with the Abhaya hand. Wears drawers with a central fold. Stands on an inverted Lily. Modern Period.
155.	P. 1840	Not Known	4¾" (Comp.) 3½" (Im.)	Gaṇesha standing on a lotus kept on a Bhadrāsana. The upper hands hold a Tankā and a Pāśa and the lower hands hold a Nilotpala and Kapitha on which the trunk of Gaṇesha rests. He wears a Udarbandha and a girdle with serpent clasp. Modern Period.
156.	579	-do-	3" (Comp.) 2" (Im.)	Gaṇesha seated in Utkutika because of his big belly, around which his snake girdle is to be seen. In his upper hands he holds Pāśa and Aṅkuśa and in the lower ones he holds broken tusk and Kapitha on which rests the trunk. The Mushaka, his Vāhana is shown in front of the Āsana. This is a good specimen of miniature work of Vijayanagara style.
157.	P. 4255	-do-	2" (Comp.) 1½" (Im.)	Gaṇesha similar to the above, but of brass and poor workmanship. Mushaka is playing in front. Vijayanagara Period.

S.No.	Museum No.	Provenance	Size	Description
158.	446	Not Known	1 $\frac{3}{4}$ " (Comp.) 1 $\frac{1}{2}$ " (Im.)	Gaṇesha of miniature workmanship for household Pujā. Mushaka is playing in front. Vijayanagara Period.
159.	P. 3877	-do-	3 $\frac{1}{2}$ " (Comp.) 3" (Im.)	Gaṇesha of brass in typical Maratha style. Makuta is a stepped pyramid, with flame Śikhara. Ears fan like, upper right hand holds Aṅkuśa; upper left hand broken, lower right hand broken with a tusk, lower left hand with wood apple which is seized by trunk. Legs folded and Mushaka is shown between the legs. Poor workmanship. Modern Period.
160.	P. 4164	Probably Aurangabad region	6 $\frac{1}{2}$ " (Comp.) 6" (Im.)	Navanita Krishna, dancing on the head of Kaliya and holding the ball of butter in his right hand while his left hand is extended. His right leg is Urdhvajanu. Hair on the head is arranged in Kondai. Four necklaces, Kaustubha, Yajñopavita, waist girdle in chain form, Vanamala Anklets, Padasara, Valayas, Angadas are the decorative details of this child image, which is naked. The Kondai is in the form of the cap with fringe of rings. Dance pose is Chatura. Vijayanagara Period.
161.	P. 4291	Not Known	5 $\frac{3}{4}$ " (Comp.) 4 $\frac{1}{2}$ " (Im.)	Kaliya Krishna, dancing on the body of five hooded serpent Kaliya, placed on a Padmāsana over a Bhadrāsana. Right hand holding butter, left hand holds the tail of the serpent. Double Kondai on head. Yajñopavita and Channavira, waist girdle of Kinkinis, anklets of the same style as kinkinis and other usual ornaments of South Indian children are shown. The child is depicted naked. Good workmanship. Vijayanagara Period.
162.	569	-do-	1 $\frac{1}{2}$ " H.	Kaliya Krishna. Standing miniature of brass, standing on Kaliya, right hand broken. Modern Period.
163.	P. 4033	-do-	3" (Comp.) 2 $\frac{1}{2}$ " (Im.)	Kaliya Krishna, standing on Padmāsana in the dancing attitude with left leg on the Āsana and right leg placed on Kaliya. Right hand with butter; left hand extended. Miniature for Pujā. Vijayanagara Period.

S.No.	Museum No.	Provenance	Size	Description
164.	P. 3867	Not Known	5" H.	Nritya Krishna, dancing with the ball of butter in right hand, left hand extended. Right leg rests on lotus. High Kondai; Makara Kundalas, two necklaces; Kaustubha, Vyaghranakha, Udarabandha, Yajñopavita, Vanamala, Valayas, Angadas, waist girdles of Kinkinis, Anklets and Nupuras decorate this image. Decorations are in brass, on a copper body.
165.	P. 2597	-do-	3 $\frac{3}{4}$ " (Comp.) 3" (Im.)	Dancing Navanita Krishna. Right hand holds the ball of butter. Right leg on Padma. Kondai with flowing crest festoons. Modern Period.
166.	P. 3878	-do-	4" (Comp.) 3" (Im.)	Navanita Krishna, standing on a Padmāsana over a Bhadrāsana with right leg placed on a lotus. Both the hands hold balls of butter. Kondai and Vyāghranakha, and waist girdle of Kinkinis are prominent. Vijayanagara style.
167.	P. 4134	-do-	4" (Comp.) 3 $\frac{1}{2}$ " (Im.)	Navanita Krishna, similar to the above, but of brass work and right hand alone holds butter. High Kondai with flowing crest festoons. Modern Period.
168.	P. 1841	-do-	3 $\frac{1}{2}$ " (Comp.) 3" (Im.)	Navanita Krishna, similar to the above but of poor workmanship. Modern period.
169.	529	-do-	2" (Comp.) 1 $\frac{3}{4}$ " (Im.)	Navanita Krishna, similar to the above but with a feather decorating the head.
170.	P. 4133	-do-	2 $\frac{1}{2}$ " (Comp.) 2" (Im.)	Navanita Krishna, dancing on Padma over a Bhadrāsana. High Kondai, and waist girdle of jingle bells are prominent. A good miniature specimen of Vijayanagara workmanship.
171.	P. 1911	-do-	2 $\frac{1}{2}$ " (Comp.) 3" (Im.)	Navanita Krishna dancing on a Padma. Right leg is placed on a shooting lotus. Right hand holds ball of butter, left hand in Garudaplutha holds another ball of butter. Vyaghranakha and jingling bells decorate the image. Vijayanagara style.
172.	P. 4135	-do-	4" (Comp.) 3" (Im.)	Nayanita Krishna seated on a Bhadrāsana with cross legs. Right hand with ball of butter and left hand

S.No.	Museum No.	Provenance	Size	Description
				resting on a pot of butter, high Kondai, necklace with Kaustubha are prominent. The image is rather unusual, for Krishna is dressed here in drawers like a grown up man with Kondai. Modern period.
173.	P. 2596	Not Known	3" H.	Crawling Navanita Krishna, in Maratha style. Right hand holds ball of butter and left hand placed on a pot of butter. Kondai shaped like high Karanda makuta. Modern workmanship.
174.	554	-do-	3½" H.	Crawling Navanita Krishna, with ball of butter in right hand and left hand placed on a pot of butter. Head-dress like a Maratha Ingli Pagadi.
175.	509	-do-	2½"	Crawling Navanita Krishna in south Indian style with high Kondai, of poor modern workmanship. Modern period.
176.	P. 4273	-do-	2" H.	Crawling Navanita Krishna. Right hand with ball of butter. Left hand on a pot of butter. Ornaments usual to a south Indian child and high Kondai can be noticed. Workmanship is of Vijayanagara period.
177.	532	-do-	1½" H.	Crawling Navanita Krishna, similar to the above, but of poor workmanship.
178.	545	-do-	2" (Comp.) 1½" (Im.)	Ganesha, seated on a Padmāsana over Bhadrāsana, upper hands hold a Pāśa and Ankusa, Vakra Danta and Wood Apple are held in the lower hands. Good miniature. Vijayanagara workmanship. For household worship.
179.	P. 3809	Probably Sholapur region	4¾" (Comp.) 4" (Im.)	Lakshmi. Maratha fashion. The two upper hands hold lotus. The lower right hand in Varada and lower left hand in Abhaya mudrās. Coronet on head with feather clasp. Modern period.
180.	P. 4058	Nepal.	11" (Comp.) 7" (Im.)	Buddha in Sambodhi seated on a high double Padma on a Bhadrāsana. Right hand in Bhumisparsha, left hand in Yoga on the left. Sanghāti very much pronounced leaving the right hand and shoulder bare.

S.No.	Museum No.	Provenance	Size	Description
				Hair on the head in studs with a high and tapering flame Ushnisha. Face Mongoloid which is a common feature of Tibetan, Chinese, Burmese and Indo-Chinese Buddhas. Such types also occur in Assam, Chhatta-gaon (Jhawari), Tirhut and Ladakh. 17th century A.D.
181.	601	Not Known	4"(Comp.) 2½"(Im.)	Buddha. Similar to the above for household worship. Made of brass, of poor workmanship. 17th century A.D.
182.	P.781	-do-	3"(Comp.) 2½"(Im.)	Buddha in Bhumisparsha; similar to the above. A leaf like Prabhā is an additional feature. Poor workman-ship. Made of copper.
183.	566	Nepal	2½"(Comp.) 2"(Im.)	Dhyāni Buddha. Akshyobha; made of brass and of poor workmanship. Tibetan. Modern.
184.	582	-do-	6½"(Comp.) 4"(Im.)	Chinese Buddha, standing on a double Padma in front of an oval Prabhāvali of Chinese cloud design. Ushnīṣa in studs but without flame protruberance. Right hand Abhaya, left hand Varada. Sanghati completely covers the body, and exposes the chest. Unlike Indian images, the Sanghāti covers both the shoulders. Urṇa mark is in the form of a dot. Sirash Chakra is worked on the Prabhāvali, Mongoloid round features, Gold gilded. 17th century A. D.
185.	582	Not Known	6½"(Comp.) 4"(Im.)	Copper mould of Heruka within a Jwalāvali.
186.	P.3358	South India	4" H.	Kshetrapāla Bhairava standing in Alidha. Has four hands, both upper hands Tarjani (threatening). Lower right hand in position to rest as in fondling the head of the dog, which is missing. Lower left hand with Kapāla. Head-dress is a fan like braid exhibiting the skull. Mouth shows Damstra. Big Mundamālā and 3 more necklaces completely filling the body. The ears have Makara Kundalas. Eyes dilated sugges-ting threatening, a pose further proved by Tarjani of the upper hands. Sirash Chakra is present as also waist girdle of Kinkinis. Being Vatuka-Bhairava he is nude. Vijayanagara workmanship of 15th Century.

S.No.	Museum No.	Provenance	Size	Description
187.	P.1774	South India	7"(Comp.) 5½"(Im.)	Umā Mahēshwara. Seated with Uma on his left lap on a Padmāsana. Upper hands hold śula and damaru, lower right hand in Vyākhyāna mudrā as though explaining, and lower left hand embracing Umā. Chandrakalā, and Gangā are shown on the Makuta which is curiously Kirita Makuta. Nagakundalas, Channavira and two more necklaces elaborately carved, waist belt over Kachchhā. Uma holds a lotus in her right hand. Modern period.
188.	3892	-do-	3"(Comp.) 2½"(Im.)	Śiva, probably Virabhadra, seated in Lalita on an Āsana. Upper hands hold Damaru and Śula, lower right hand holds sword while the lower left hand Kapāla. Brass. Poor workmanship. Modern period.
189.	P. 4056	-do-	1"(Comp.) 11"(Im.)	Siva, standing in Samabhanga on a Padmāsana which shows bull and Gaṇesa. Jatāmakuta on his head shows Gangā peeping side ways. Nagakundalas in the ear. Maunji necklace, a necklet with a single leaf pendant, Nāga Angadās, undergarment in wavy lines and wing-like folds on the sides. Padasāras, Pundra marks with the third eye in the centre of the forehead are noteworthy features. Lower right hand holds Mriga, lower left hand, Kapāla. Upper left hand Damaru and upper right hand Śula or Paraśu. Yajñopavita of 3 strands and Sirash chakra are present. A heavy specimen of modern work.
190.	P.5450	Elluru	2'.4"(Comp.) 1'.4"(Im.)	Chennakesavaswamy, from Elluru. Inscription on the Bhadrāsana, Viṣṇu standing Bhogasthanaka on Padmāsana over Bhadrāsana. Head-dress conical Kiritamakuta with coronet fillet. 'U' mark on the forehead. Makara Kundalas and 3 stranded neck-

S.No.	Museum No.	Provenance	Size	Description
				lace, Yajñopavita, Udarabandha, undergarment highly stylized with a belt of Singhamukha, Nupura, Angadas, Valayas are the decorative features. He holds in the upper hands conch and discus. Lower right hand Abhaya with Padma showing palm marks of sovereignty, lower left hand resting on Gadā. Modern workmanship.
191.		South India, Madras State National Museum.	2'1"(Comp.) 1'7½"(Im.)	Pārvati standing in Dvibhanga on a Padmāsana attached to a Bhadrāsana. Right hand in Kataka to hold flower. Left hand Govala. Karandamakuta, two stranded Yajñopavita, Trivalli, undergarment diaphanous with Bells and tassel edges, Nuparas, Valayas and Bahubanda in addition to Angadas and six necklaces, are the other characteristics of the image. Vijayanagara of the Tanjore Naik School.
192.		South India, Madras - do -	2'2"(Comp.) 1'11"(Im.)	Pārvati standing in Tribhanga on a Padmāsana. Right hand in Kataka with a lotus palm-mark, left hand hanging close to the body in Govala to maintain the balance of Tribhanga. An elaborate Keshabandha with floral fringe over the fore-head, and Avatansa flower above the ears, Makara Kundalas inserted in the ear lobes, Mangala Sutra with the Tali Bottu around the neck. Two Karais and an Yajñopavita mark the torso. The hands have in addition to Valayas Bajubanda with its characteristic droop particularly on the left arm. The undergarment which is a close fitting wavy design shows waist girdle with singhamukha clasp in front. Two other girdles represent Manis and Chevron patterns; median loop is an elegant plumage. The forehead is marked by a Tilaka which can also be mistaken for a small third eye which as Parvati she can have. Shirash Chakra is a foliated revolving Rukkodi.

S.No.	Museum No.	Provenance	Size	Description
				The image has got all the early Chōla workmanship. Stylistically it belongs to the 11th Century A.D.
193.	-	Not Known	4" (Comp.) 3½" (Im. )	Sadāśiva, with 5 heads, Sadyojata, Vamadeva, Tatpura, Aghora and Eśāna. The image has ten hands. The right hands showing Chakra, Trisūla, Aṅkuṣa, and Varada. Left hands Shankha, Damaru, Pāśa, Visha (poison) and Abhaya. The god is seated cross legged on a Padmāsana. Modern work of household worship.
194.	522	-do-	3¼" H.	Śiva Linga of brass, with the face of Śiva depicted on one side with whiskers. This type of Lingas are found both in Maharashtra and Vārānasi. Modern.
195.	P. 3891	-do-	2½" H.	Lakshmi. Right hand has lotus. Hair is plaited into Veṇi. On the crown of the head is Rakodi and Samanthi Billa. Modern.
196.	3976 & 3977	-do-	8½" H.	A pair of male and female Bhootams of brass. The female Bhootam has her hair arranged in a Veṇi Handle, suggesting her carrying. The man has a terrific moustache and bearded line.
197.	495	-do-	10" (Comp.) 8½" (Im.)	Lakshmi standing in Samabhanga on a Padmāsana. Cloth arranged in an undergarment and uppergarment covering completely the image. It wears also a Choli. The uppergarment is also shown behind, creating the confusion of a wing. Kirita Makuta, Makara Kundalas and the other usual jewels mark the image. Right hand holds the lotus.
				Being a modern image this may stand for a variety of Lakshmi form. Tilak mark on the forehead makes it possible to identify her as Lakshmi.
198.	P. 4321	-do-	6' (Comp.) 1" (Im.)	Sudarsana Chakra. It is a circle formed by two interlacing triangles forming Shatkona, in front of which stands Chakrat Alvar in Samabhanga. He has eight hands, the contents of which are conch and discus;



S.No.	Museum No.	Provenance	Size	Description
				bow and arrow; sword and shield; javelin and spike top. The Alwar is standing on a Padma attached to the circle which in turn is placed on Padmāsana over a Bhadrāsana. Workmanship highly stylized. Modern.
199.	P. 3886	South India	2½" (Comp.) 2" (Im.)	Namalwar: seated with Ramanuja in front; right hand in Chinmudra, left hand placed on lap in meditation, hair arranged in side knot, Vastramala seen on his body. Ramanuja holds his hands in Anjali while his Danda rests on his shoulder. Originally it had a Prabhā but now it is missing. An image for household worship.
200.	P. 3885	-do-	2½" (Comp.) 2" (Im.)	Namalwar: Similar to above.
201.	P.3887	-do-	- do -	Namalwar: - do -. Alone, with hair in a side knot.
202.	4256	-do-	2" (Comp.) 1½" (Im.)	- do -
203.	568	-do-	1½" (Comp.) 1" (Im.)	- do -
204.			3¾" (Comp.) 3" (Im.)	Namalwar seated cross legged on a Padmāsana. Hair arranged in a high spiral knot. A long double Hāra decorates the chest. Palm marks in the hand show lotus design. Workmanship Vijayanagara, 15th century A.D.
205.	P. 4309	-do-	5" (Comp.) 4" (Im.)	- do -. With only difference that the right hand is in Chinmudrā, left in Yoga. Hair in high fan knot. Nāmam is present. Modern.
206.	P. 3884	-do-	2½" - 1¾"	Udayavar: seated cross-legged on a Bhadrāsana with hands folded in Anjali. Yatidanda leans on his right shoulder. Yajñopavita visible. Tuft of hair is tied into a knot behind. Typical of the South Indian Brahmin.
	P. 3838	-do-	3" - 2"	
	P. 3882	-do-	2" - 2½"	
	P. 3883	-do-	2½" - 1¾"	
207.	P. 4310	-do-	5½" (Comp.) 3½" (Im.)	Udayavar; same as above, but sitting on a high cylindrical Āsana. Yatidanda leans on the right shoulder. Hands in Anjali.

S.No.	Museum No.	Provenance	Size	Description
208.	P. 4310	South India	5½" (Comp.) 3½" (Im.)	Udayavar; same as above, but sitting on a high cylindrical Āsana. Yatidanda leans on the right shoulder. Hands in Anjali.
209.	P. 3854	-do-	3" (Comp.) 2½" (Im.)	Udayavar without the Yatidanda. Hands in Anjali, seated on a Padmāsana.
210.	511	-do-	6" (Comp.) 4" (Im.)	Namalvar; seated on a Padmāsana over a Bhadrāsana. Chinmudra in right hand and Yogamudra in left hand. Large Hāra and Yajñopavita seen on a corpulent body: elongated ear-lobes. Hair knot can be seen on the back instead of the usual high and beautiful spiral knot. Modern workmanship.
211.	P. 4355	-do-	2" H.	Brass Kapalika, kneeling with a whip in his right hand with which he brands himself. Left hand holding a fruit. Hair loosened as designed in Kapalikavarta. Handle of a bell. Modern.
212.	555	Deccan	6½" H.	Brass Mahishāsūramardini; Mahiśāsura with sword and shield coming out of the buffalo body. A lion stands behind the Dēvi. She is in Ālīdha pose and has eight hands. The objects in the hands are Śankha, Chakra, Śula, Sword, Gadā, Shield, Kapāla and one hand in position to hold something. The Devi wears a Karandamakuta. Modern image of Maratha origin.
213.	P. 4037	-do-	4½" (Comp.) 4" (Im.)	Mahiśāsūramardini; has eight hands with Śankha, Chakra, bow, arrow, sword, shield and two hands controlling the Asura issuing out of the buffalo.
214.	2488	-do-	4½" (Comp.) 4" (Im.)	Mahiśāsūramardini. Similar to the above, but one hand holds the tail of the buffalo. Modern.
215.	P. 457	-do-	11" (Comp.) 10" (Im.)	Mahiśāsūramardini in Ālīdha. This brass image has only four hands. Upper hands hold sword and Chakra, lower right hand spearing the buffalo part of Mahiśāsura with triśula held in control by her right leg. Her

S.No.	Museum Provenance No.	Size	Description
			<p>lower left hand holds the human head of the Asura in a fanciful way by lengthening his hair. The Asura has a sword and shield. The Devi's hair dress is a Kesha-bandha with leaf fillet.</p> <p>A Praveni can be seen behind suggesting her hair has been plaited into which a Sirash Chakra is fixed like a Chamanti Billa. Undergarment is conventionalised as in dramatic performances. Modern workmanship.</p>
216.	6093 South India	11" H.	<p>Shield tablet forming the temple regalia with the story of Virabhadra depicted on it. Daksha with goat's head stands on one side and a worshipper on the other side is to be seen offering presents. Above, are musicians, dancers, Chandra and Surya, Śiva Linga, Nandi, and Ganesha. Virabhadra has four hands. Upper hands are with trident and Damaru, lower hands hold the sword and shield. Kirita, flower kundalas, dagger and Mundamālā characterise him. He walks on Pādukas. Vijayanagar Period.</p>
217. P. 4045	-do-	9½"	<p>Tablet, Virabhadra in Ālidha. Upper hands have the scimitar and dagger, lower hands have sword and shield. A five hooded snake crowns his head. Daksha with goat's head on one side and Devi with offerings on the other side can be seen. Rest as above. Late Vijayanagara.</p>
218. P. 3810	-do-	1' -1½"	<p>Tablet, Virabhadra, similar to the above but holding javelin or arrow, bow, sword and shield. Naga can be seen over the Kirita Makuta. He wears a Mundamālā. Daksha on one side and Dākshāyani on the other. Vijayanagar period.</p>
219. P. 3772	-do-	8" H.	<p>Brass tablet showing Virabhadra between Daksha and Dākshāyani. In his hands he holds a bow and arrow and a sword while one hand is depicted resting. He wears a Mundamālā. Modern Period.</p>

S.No. Museum No.	Provenance	Size & Metal	Description
220. P. 3939	Purchased, provenance not known	4" Copper	Shanmukha, sitting on a bell-shaped Āsana in Lalita pose. He has six heads with high crowns. This twelve handed image has in the right hands śakti, arrow, dagger, sword, Vajra and Abhaya and in the left hands snake, Ankusa, shield, Ghanta, Vajra and Varada. Channavira present, Yajñopavita absent. Good Vijayanagara workmanship.
221. P. 4026	- do -	3" (Comp.) 2 $\frac{3}{4}$ " w.p. Copper & brass	Yaśoda Krishna. Yaśoda standing in Tribhanga on a Padmāsana with child Krishna sitting on hip, a rare pose. Yasoda's hair is collected in a high Dhammilla. Child Krishna wears a Kondai. Good specimen of Vijayanagara workmanship.
222. P. 5634	- do -	6" (Comp.) 4 $\frac{1}{2}$ " w.p. Copper	Śrinivāsa, Vijayanagara workmanship. Standing on Padmāsana over Bhadrāsana. High Kiritamakuta like Tirupati cap. Makara Kundalas in the ears. The upper hands have Śhankha and the Chakra, flat lower hands, Varada and Katyavalambita postures. Yajñopavita, Udarabandha, three Graiveyakas, elaborate Peetambara with side plumage and median loop and Śiraschakra mark this image. It is a good piece of Vijayanagara style.
223. P. 4307	Acquired from Green Lands Guest-house. Provenance not known	3" (Comp.) 2 $\frac{1}{2}$ " w.p. Copper	Bhu Dēvi, standing. Right hand having Nilotpala; left hand, Govala. Modern period.
224. P. 5609	Purchased, provenance not known	14" (Comp.) 10 $\frac{1}{2}$ " w.p. Copper	Pārvati, standing on Padmāsana over a Bhadrāsana. Decorative features are modern. Right hand Kataka, left hand unusually long Govala. Makarakundalas in the ears; Yajñopavita, single Graiveyaka (Kasulaperu). A Tilaka mark on the forehead.
225. P. 2674	- do -	5" (Comp.) 3 $\frac{1}{2}$ " w.p. Copper & brass	Śri Dēvi standing. Left hand broken. Kuchabandha present. Modern.

S.No.	Museum No.	Provenance	Size & Metal	Description
226.	P. 2674	Purchased, provenance not known.	5" (Comp.) 3 $\frac{3}{4}$ " w.p. Copper & brass	Kodandarāma of poor workmanship. Modern.
227.	P. 2671	- do -	4 $\frac{1}{2}$ " (Comp.) 3" w.p. Copper & brass	Śrinivāsa. Modern period.
228.	P. 2673	- do -	3 $\frac{3}{4}$ " (Comp.) 2 $\frac{2}{3}$ " w.p. - do -	Bhudēvi standing, right hand having Nilotpala. Modern period.
229.	3966	- do -	5 $\frac{1}{2}$ " (Comp.) 4 $\frac{1}{2}$ " w.p. Copper	Śrinivāsa with Nāgaprabhā behind. Poor workmanship. Modern period.
230.	P. 5627	- do -	4 $\frac{1}{4}$ " (Comp.) Copper	Mask of Linga showing the head of Śiva with north Indian moustache. Modern period.
231.	P. 5631	Deccan	6" (Comp.) 4" w.p. Brass	Jaina Tirthaṅkara Ādinātha, inscribed as "Saṃ, 1486 Varshe as Ganapati Putra Sa Apamallika, Sri Adinatha Bimbakaritam Pratishtitam" (1564 A.D.). This image of Ādinatha, the first Tirthaṅkara was made and established in Saka 1486 by Apamallika a son of Ganapati. The image is on a Simhāsana flanked by Gomukha Yaksha and Chakreśvari and four other Tirthaṅkaras. A Sarvatobhadra pedestal supports the whole. Workmanship which is of brass is intricate Jāli work, usually associated with Rajasthani images.
232.	P. 5628	- do -	7" (Comp.) 4" w.p. Brass	Kali on Simha. Upper hands broken, lower hands hold a sword and a Kapāla. Modern period.
233.	P. 5261	- do -	4 $\frac{1}{2}$ " (Comp.) Brass	Mukhalinga, with Nandi in front and Nāga socket behind. Modern Period.
234.	P. 5265	Presented, provenance not known.	3 $\frac{1}{2}$ " (Comp.) Brass	Mukhalinga, showing Śiva with moustache.

S.No.	Museum No.	Provenance	Size & Metal	Description
235.	P. 5268	Presented, provenance not known	3½" (Comp.) Copper	Mask of Mukhalinga, Kaparda present.
236.	P. 5292	Purchased - do -	7" (Comp.) Brass	Mukhalinga, with moustache. Modern Period.
237.	P. 5267	Presented	4" (Comp.) Brass	Mukhalinga. Modern period.
238.	P. 5262	Presented, provenance not known	5" (Comp.) Brass	Panchāyatana Mukhalinga. Modern Period.
239.	P. 5269	- do -	7½" (Comp.) Brass	Mukhalinga for the Jangama. Over the human head is a Linga in turn surmounted by a Sarpa.
240.	P. 5289	Purchased - do -	4½" (Comp.) Copper	Mask of Dēvi with hair combed and secured in a knot,
241.	P. 5290	- do -	5" (Comp.) Brass	Dēvi mask; Patrakundālas in the ears. Chādāmaṇi Jātabiḷla and Rākkoḍi and Talasamal can be seen. Pundram is also seen on the face.
242.	P. 5263	Presented - do -	4" (Comp.) Brass	Dēvi mask as Varalakshmi. Hair in Vēṇi and Rākkoḍi present. Graivēyaka present.
243.	P. 5291	Purchased - do -	6" (Comp.) Brass	Mukhalinga, moustache present.
244.	P. 5264	Presented - do -	4" (Comp.) Brass	Dēvi as in Varalakshmi. Hāra, ear ring and head jewels and Pravēṇi in Shashkuli are noteworthy features.
245.	P. 5266	- do -	4" (Comp.) Brass	Mukhalingam with Kaparda and moustache.
246.	P. 5284	Purchased - do -	5" (Comp.) Brass	Dēvi on a lion. Upper hands hold the sword and Śankha; lower hands have Mōdakas and Triśūla. Maharastra work. Modern.
247.	P. 5285	- do -	5" (Comp.) Brass & copper	Mahishāsūramardani with eight hands, holding Śūla head of Mahishāsura, Śankha, Chakra, sword and shield and Gadā. Lion Vāhana behind. Asura form issues out of buffalo. Modern Period.

S.No.	Museum No.	Provenance	Size & Metal	Description
248.	P. 5286	Purchased, provenance not known	5" (Comp.) Brass	Mahishāsūramardani with four hands, upper ones having the sword and shield, and the lower, Śūla and the head of Mahishāsura. Modern Period.
249.	P. 528	- do -	6" (Comp.) Brass	Śiva as Bhikshāṭana. Kaparda present. Right hands have sword, or a rapier. Left hands, shield and Kapāla. Undergarment is tiger's skin.
250.	2634	Presented, - do -	5½" (Comp.) Copper	Chinese Lāma with outstretched hands and overhanging costume in the pose of prayer-cum-blessing.
251.	633	Purchased, provenance not known	3½" (Comp.) Brass	A British Mayor of Victorian Age with scroll in hand and overhanging gown in the pose of addressing. 19th century, with detachable round pedestal. Probably a handle.
252.	636	- do -	7" (Comp.) Brass	Jesus Christ with hands folded in worship. Modern period.
253.	P. 870&	- do -	8" (Comp.) Brass	2 merchants. Donors with Maharastra turban.
254.	P. 871	- do -	7" (Comp.) Brass	- do -
255.	558	- do -	6" (Comp.) Brass	Dhūpalakshmi standing on Kūrmāsana. Right hand with parrot, left hand with incense-burner. Breast band, Vēṇi, and undergarment reveal intricate workmanship. Excellent piece of modern work.
256.	P. 3837	- do -	4" (Comp.) Brass	Dhūpalakshmi holding with both hands, the lower and upper part of an incense-burner.
257.	551	- do -	6" (Comp.) Brass	Deepalakshmi standing on an osier-shaped Padmāsana over a Bhadrāsana. An oil pan is held in her hands. A parrot nestling on her shoulder. Head shows Konḍai.
258.	521	- do -	8" (Comp.) Brass	Deepalakshmi. Modern Period.

S.No.	Museum No.	Provenance	Size & Metal	Description
259.	6093	Purchased, provenance not known.	11" (Comp.) 7" w.p. Brass	Deepalakshmi; souldered to a copper Huqqa bottom.
260.	3932	- do -	10" (Comp.) Brass	A praying woman, hair arranged like a fan. Modern work.
261.	2382	- do -	11½" (Comp.) Brass	Deepalakshmi; wears a bodice, hair arranged in Vēṇi. Modern period.
262.	4568	- do -	18" (Comp.) 11½" w.p. Brass & copper	Deepalakshmi with hands spread to receive the oil pan. Breast band present.
263.	P. 5641	- do -	9½" (Comp.) 5" w. p. Brass	Pōtamma with whips in hands and with legs in Agra-swastika pose. Vēṇi and Chūdāmaṇi present.
264.	P. 2600	- do -	8" (Comp.) Copper and bell metal	Bell, handle with Lakshmi figure. Modern.
265.	2599	- do -	6" (Comp.) Brass and bell metal	Bell, with Hanuman handle.
266.	P. 2609	- do -	9" (Comp.) Brass and bell metal	Bell, with Garuḍa handle.
267.	P. 2608	- do -	8" (Comp.) Brass and bell metal	Bell, with handle showing Vishnu seated on Ādiśeṣha.
268.	620	- do -	7" (Comp.) Brass and bell metal	Nepalese bell with Mukhalinga handle surmounted by Triśūla. 18th century A.D.
269.	P. 5288	- do -	2½" (Comp.) Copper	Navanīta Krishna, crawling.
270.	P. 5287	- do -	2½" (Comp.) Brass	Gaṇēśha, poor workmanship. Modern



S.No.	Museum No.	Provenance	Size & Metal	Description
271.	272	Purchased, provenance not known	2" (Comp.) Copper	Nammālwar, with right hand in Upadēśa. Vijayana-gara workmanship.
272.	666	- do -	6" (Comp.) Brass	A king in the position of sitting on an elephant.
273.	P. 5270	Presented, - do -	6" (Comp.) Brass	Plaque showing Veerabhadra with Gaṇēśa on one side and Dakshaprajāpati on the other. Poor workman-ship.
274.	766	Purchased - do -	3" (Comp.) Brass	Warriors on horse back.
275.	767	- do -	3" (Comp.) Brass	Maratha horseman.
276.	P. 5640	- do -	10" (Comp.) Brass and copper	Brass plaque with Telugu inscription on the back dated Bahudānya Samvatsara Vaiśākha Śuddha Pañ-chamī Sōmavāram. On the obverse can be seen in panels the following scenes: <ol style="list-style-type: none"> <li>1. Śiva with his family;</li> <li>2. Viśvakarma chiselling a Linga and the instru-ments;</li> <li>3. Viśvakarmā finishing Yōni with weapons like axe and scale.</li> <li>4. Viśvakarmā chiselling the Linga with instruments like axe, tonsor etc.</li> <li>5. Viśvakarmā finishing the Linga on Yōni. Scale, chisels and tonsors in front.</li> <li>6. Viśvakarmā making chisels with fire in front and axe, scale in front.</li> <li>7. Viśvakarmā being greeted with regalia such as elephant, camel, etc.</li> </ol>
277.	P. 5257	Presented - do -	5" (Comp.) Copper	An elephant with Howda on its back and the driver.
278.	P. 5256	- do -	6" (Comp.) Brass	Elephant with Howda and rider. Intricate brass work.
279.	P. 5259	- do -	5" (Comp.) Brass	Bull. Modern.

S.No	Museum No.	Provenance	Size & Metal	Description
280.	P. 5260	Presented, provenance not known	3 $\frac{1}{2}$ " (Comp.) Copper	Bull, recumbent.
281.	P. 5255	- do -	5" (Comp.) Copper	Elephant, with arrangement of wheels as for a toy elephant, (missing).
282.	P. 5258	- do -	5 $\frac{1}{2}$ " (Comp.) 4" w. p. Brass	Bull, recumbent. It is decorated with trappings and bells in front, a miniature Linga. This reminds us of the Nandi of Lēpākshi.
283.	769	Purchased from Fraser, belongs to west coastal country.	3" (Comp.) Copper	Varāha (zoomorphic)
284.	593	Purchased, provenance not known	3 $\frac{1}{2}$ " (Comp.) Brass	Harnessed horse.
285.	7016	- do -	7 $\frac{1}{2}$ " (Comp.) Brass	Phālki-end shaped like a Yāli (Vyāḷa)
286.	P. 5283	- do -	13 $\frac{1}{2}$ " (Comp.) 9" Width of swing alone 5" x 2 $\frac{1}{2}$ ". Brass and copper	Panchāyatna Tulābhara. It is a swing supported by an elephant and with Tōraṇa, with a face inset (Mukha-tōraṇa). In the swing is Linga-Panchāyatana.
287.	P. 784	- do -	2 $\frac{1}{2}$ " sq. Brass	Śivapanchāyatana in a square Paryanka.
288.	526	- do -	Image 2 $\frac{1}{2}$ " shrine 5" Brass	Brass shrine with Avalōkitēśwara Padmapāni. Scroll work with designs of Śwastika, Sankha, flowers and Dhyāni Buddha's. Dānapatis stand on either side of Padmapāni. Nepal.
289.	638	- do -	5" Copper and bell metal	A cup with the tongue of a bell, shaped like Krishna supporting the dead body of Abhimanyu who died in the Padmavyūha. Probably the scene represented is the Vadha of Abhimanyu which is emphasized by Dharmaputra, and Krishna sufficiently to rouse up

S.No.	Museum No.	Provenance	Size & Metal	Description
				Arjuna's Veerarasa in Śōka. This piece is very peculiar.
290.	P. 4314	Received from Green lands (State Residential palace), Provenance not known	8" (Comp.) Brass	Chakra, emblem of Vishnu used for procession.
291.	P. 4315	- do -	8" (Comp.) Brass	Śanka, for procession.
292.	553	Purchased, provenance not known	7½" Brass	Bengal type of Lakshmi riding on an owl. Poor workmanship. Modern.
293.	P. 783	- do -	5" (Comp.) Brass	Batti burner designed as a parrot in a Prabha flanked by Batti bearing women. One of them broken. The base is shaped as a rhombus.
294.	P. 3829	- do -	8" (Comp.) Brass	Nepalese lion, after Chinese style. Vāhana of Dēvi. Modern.
295.	639	- do -	3" (Comp.) Brass	Nepalese Jiraffe, shaped like a handle. Modern.
296.	4551	- do -	8" (Comp.) Brass	Lion Vāhana of Tāntric value.
297.	4550	Presented, - do -	9" (Comp.) Brass	Vāhana (Duck) with Hamsa plumage.
298.	4549	- do -	7" x 5" (Comp.) Brass	Kapōta (pigeon) with Tāntric design.
299.	P. 1403	Purchased, - do -	9½" (Comp.) Brass	Nepalese incense-burner of intricate work. The designs are dragon, Vyāḷa, dinosaur, Vētāḷas and leaping creatures; the animals and birds are common in Chinese mythology. There is arrangement for a lid also which is secured to the bottom by chains.
300.	629	- do -	4" Dia. Brass	Lotus-shaped Bharanī for holding Kumkuma used in Puja.

S.No.	Museum No.	Provenance	Size & Metal	Description
301.	628	Purchased, provenance not known.	4" Dia. Brass	Lotus-shaped Bharaṇī for holding puja things.
302.	P. 3646	- do -	6 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " Brass	Top portion of Prabha of single arch with flanking Yāṇi over a garland of Eraṇḍa.
303.	P. 3647	- do -	6 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ " Brass	- do -
304.	602	- do -	9 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ " Brass	Brass Prabha with the design of Ādiśeṣha with a slit arrangement for Vishnu. Modern.
305.	3673	Presented, - do -	7" x 4 $\frac{1}{2}$ " Copper	Makara Prabha for circular Padmāsana to accommodate Śiva. Nandi is present. Modern.
306.	3982	Purchased, - do -	11 $\frac{1}{2}$ " x 7" Brass	Double prabha for Vishnu, Śrī Dēvi and Bhū Dēvi. Ādiśeṣha, Tiruvachi in front of the Tōraṇa. Modern.
307.	P. 4316	Received from Green Lands (State Residential Palace), Provenance not known.	7" x 9" Copper	Nāgaprabha for Vishnu, Śrī Dēvi and Bhū Dēvi.
308.	507	Purchased, provenance not known	4" x 2 $\frac{3}{4}$ " Copper	Nāgavāhana for Vishnu. The Nāga is shown above Diggajas, in turn supported by Bhagvan as Kūrma. Specimen of intricate workmanship.
309.	P. 1372	- do -	4" x 2 $\frac{1}{2}$ " Brass	Padmāsana with the heads of Pañcha Brahma (Pañcha Brahmāsanaśreenam)
310.	P. 2488	- do -	2 $\frac{1}{2}$ " Sq. Brass	Bhadrāsana. Modern.
311.	P. 4291	- do -	4" Sq. Brass	Bhadrāsana.
312.	P. 3027	- do -	Base: 3 $\frac{1}{2}$ " Height: 4" Brass	Deepalaxmi with Gajalaxmi design, shaped like Yōni.



S.No.	Museum No.	Provenance	Size & Metal	Description
313.	P. 3025	Purchased, provenance not known.	Base:5" Height:4 $\frac{1}{2}$ " Brass	Deepalaxmi with Gajalaxmi design, shaped like Yōni.
314.	P. 3028	- do -	Base:5 $\frac{1}{2}$ " Height:4 $\frac{1}{2}$ " Brass	- do -
315.	P. 3026	- do -	Base:5 $\frac{1}{2}$ " Height:4" Brass	- do -
316.	1736	- do -	Height:5" Dia. 6" Brass	Lotus-shaped Camphor-burner on a Kūrma. The arrangement is such that when it is closed it is a bud and when opened full blown with a cup in the centre for containing comphor.
317.	468	- do -	4" Brass	Camphor-burner shaped like a lotus on a Kūrma. When it is closed it looks like a bird, and full blown when opened. In the centre is a cup.
318.	549	- do -	6 $\frac{1}{2}$ "×5 $\frac{1}{2}$ " Copper	Dhūpahārati, in the shape of Vyāghrapāda.
319.	494	- do -	8" Brass	Deepahārati.
320.	603	- do -	5" Copper	Deepahārati with Nandi and cobra.
321.	P. 4313	Received from "Green Lands" Guest-house - do -	4 $\frac{1}{2}$ " Copper	Double Deepahārati with Chakra, used in Vaishnavite temple.
322.	P. 4311	- do -	4 $\frac{1}{2}$ " Copper	Dhūpa ārati, ordinary.
323.	P. 4312	- do -	5" Copper	Ashtadaḷa Deepa ārati.
324.	P. 4825	- do -	... Brass	Six seals, used by Madhvas.
325.	P. 4071	Purchased, - do -	... Brass	A group of Madhva seals with designs of conch, discus, interlacing triangles and Beejāksharas.

S.No.	Museum No.	Provenance	Size & Metal	Description
326.	681 to 685	Purchased, provenance not known.	... Brass	A group of 5 ritualistic rings used in Madhva ceremonies.
327.	P. 3927	- do -	4" Dia. Brass	Śrīṅkhala for ritualistic purpose, probably used by Siva devotee.
328.	660	- do -	7" Brass	A pair of lamps for placing 7 wicks.
329.	661	- do -	7" Brass	- do -
330.	610	- do -	5 $\frac{1}{2}$ " Brass	Copper base of a Deepam ?
331.	472	- do -	4" Dia. 4" Height. Brass & silver	Gilded Koftagiri ware in the form of a bowl which rests on a cobra. It is a good example of realistic art.
332.	518	- do -	4 $\frac{1}{2}$ " Dia. 4" Height. Bell metal	A ceremonial bell, shaped like a Nilōtpala with Nāgari inscription reading as "Pa Parāgeṇa"
333.	6066	- do -	5" Copper	Gōmukha for Abhishēka. A specimen for using in temple ritual.
334.	P. 1913	- do -	3 $\frac{1}{2}$ " × 3 $\frac{1}{2}$ " Copper	- do -
335.	P. 779	- do -	4 $\frac{1}{2}$ " Copper	Kumkuma Bharāṇi with top, shaped like peacock. The arrangement is in two parts – a lid and a bottom.
336.	723	- do -	3" × 2" Copper & brass	Another Bharāṇi of copper and brass, shaped like Kumbha with a screwing handle.
337.	P. 3984	- do -	3 $\frac{1}{2}$ " × 3 $\frac{1}{2}$ " Brass, copper & silver	Pañchapātra on three legs used in ritual, mixed metal ware.
338.	644	- do -	3" Copper & brass	Kumkuma Bharāṇi, shaped like a vase with lid.

S.No.	Museum No.	Provenance	Size & Metal	Description
339.	P. 1908	Purchased, provenance not known	5" Brass	Brinjal-shaped powder-can for Kumkuma.
340.	643	- do -	5" Brass Chain: 15"	Conch-shaped Chunam Karaṇḍa with chain.
341.	488	- do -	Dia: 3" Chain with tongue: 16½" Brass	Anḍa-shaped Karaṇḍa for placing Chunam with chain and tongue.
342.	642	- do -	5½" Copper & brass	Gaṇḍabhērūṇḍa-shaped handle of a sword.
343.	7014	- do -	3½" Brass	Peacock-shaped handle.
344.	650	- do -	3½" × 3½" Copper	Copper box with scroll work.
345.	P. 3875	- do -	3½" × 4½" Brass	Scorpion-shaped Karpūra Ārati for ceremonial purpose.
346.	514	- do -	8½" Brass	Brass betel holder and comb.
347.	749	- do -	3½" Brass	Āmalaka-shaped brass ink-pot with arrangement for holding lid.
348.	632	- do -	3" × 3" Copper	Octagonal ink-pot of copper with chains to hold it.
349.	3912	- do -	2½" Brass	Ceremonial, Madhva Sectarian seal.
350.	634	- do -	9" Copper	Pen-holder of scroll design.
351.	P. 3098	- do -	9½" Copper	Pen-holder with copper, ball-shaped edges and perforated cover for nibs. Two cylindrical pots are attached to it for ink.

S.No.	Museum No.	Provenance	Size & Metal	Description
352.	P. 3097	Purchased, provenance not known.	10" Copper	Pen and ink-holder similar to the above but the ink-pots are square in shape.
353.	P. 3491	- do -	8" Copper	- do -
354.	P. 3400	- do -	9½" Brass	Pen and ink-holders.
355.	P. 3076	- do -	11" Brass	Pen and ink-holders.
356.	P. 3836	- do -	- -	Ink and pen-holder of Koftagiri-ware with yellow scroll work.
357.	P. 1909	- do -	4" Brass	Collarium box, shaped like a fish and Ardhachandrā-kāra lid.
358.	789	- do -	4"x3" Copper	Powder flask.
359.	790	- do -	4½" Copper	Fish-shaped powder flask.
360.	P. 3781	- do -	6" Copper	Sword hilt, shaped like a fish.
361.	479	- do -	8½" Copper	Fish-shaped flexible powder flask.
362.	1458	- do -	13" Copper	Fish-shaped, flexible powder flask.
363.	1713	- do -	4½" Copper	Copper flint for striking to make fire, in the shape of parrot and foliage—
364.	8724	Acquired from Raichur Dt.	5½" Sq. Copper	On a copper Bhadrāsana over which once stood a Tirthankara is an inscription in Chālukyan Lipi of the 9th Century A.D. in two lines reading as:- “Svasti Śilatō Siddhi Mriddhasya Vyu Raja Mahīpatēh



S.No.	Museum No.	Provenance	Size & Metal	Description
				<p>**Rajñi Vinaya bhūshanā ***** Sya Kassa bhūpatē(h) Śatru** ***Pati bimba mati Sthipatu". "This is a record referring to the erection of a (Jaina) image during the reign of king.....Churupa Raja".</p>
365.	8708	Acquired from Raichur Dt.	3½" × 2½" Bronze	Head of Jaina Tirthankara Ādinātha; Cranial protuberance present. There is a slit behind for holding a Chattra. The ear-lobes are distended and the hair is in curly studs.
366.	8708-A	- do -	3" × 2½" Bronze	Bronze Jaina Tirthankara probably Ādinātha—anatomical features splendid—the other details are the same as in the image described above.
367.	8723	- do -	21" Bronze	Jaina Tirthankara standing in Kāyōtsarga posture; nude; the slit to hold a shaft of Chattra can be seen behind. Two knobs below the legs suggest the existence of a pedestal on which the image once rested.
368.	8718	- do -	13½" Bronze	Jaina Tirthankara with the Śrīvatsa mark on the chest; nude; hair in curly studs. A slit for holding the shaft of Chattra existing behind the head.
369.	8713	- do -	10" Bronze	Tirthankara Ādinātha with Śrīvatsa mark on the right chest.
370.	8730	- do -	10¾" Bronze	Tirthankara Ādinātha with Śrīvatsa on the right side with the symbol  The slit for Chattra is present behind.
371.	8716	- do -	11½" Bronze	Jaina Tirthankara in rigid muscular posture with slit behind for Chattra.
372.	8714	- do -	7" Bronze	Jaina Tirthankara with Śrīvatsa on the right chest as double 'ya  Slit for Chattra behind. Standing in Kāyōtsarga.

S.No.	Museum No.	Provenance	Size & Metal	Description
373.	8711	Acquired from Raichur Dt.	8" Bronze	Jaina Tirthankara Ādinātha; poor workmanship; Double Ya 卐 Śrīvatsa.
374.	8717	- do -	10½" Bronze	Jaina Tirthankara; poor workmanship; slit behind for Chattra and knob below legs for resting on pedestal.
375.	8719	- do -	12" Bronze	Ādinātha, standing in Kāyōtsarga. Slit for Chattra behind.
376.	8721	- do -	9" Bronze	Tirthankara ; poor workmanship.
377.	8715	- do -	8" Bronze	Tirthankara; poor workmanship.
378.	8709	- do -	8½" Bronze	Tirthankara in heavy encrustation; slit behind for Chattra.
379.	8710	- do -	8½" Bronze	Tirthankara; poor workmanship, slit for Chattra.
380.	8722	- do -	9½" Bronze	Ādinātha; good workmanship; slit on the back behind for Chattra.
381.	8720	- do -	10" Bronze	Ādinātha; poor workmanship.
382.	8712	- do -	8" Bronze	Jain Tirthankara Ādinātha.
383.	8726	- do -	9" Bronze	Tirthankara Ādinātha; two slits behind for Chattra.
384.	8727	- do -	9" Bronze	Jain Tirthankara.
385.	8725	- do -	12½" Bronze	Jain Tirthankara Ādinātha.
386.	8728	- do -	6½" Bronze	Jain Tirthankara; standing; slit behind for Chattra.
387.	8729	- do -	9½" Bronze	Jaina Tirthankara; badly weather beaten; ring behind for Chattra. This Jaina series of Tirthankaras appear

S.No.	Museum No.	Provenance	Size & Metal	Description
				to be decorative and their importance is brought out by the inscription on one of the Bhadrāsana "Vyūpu rāja Mahipatē" probably a Rashtrakuta feudatory.
388.	P. 3253	Purchased, provenance not known	3" Dia. Brass	Ritualistic Puja box for keeping Kumkuma, Chandana, Pasupu, rice powder etc. in the shape of a full blown lotus. On the petals the design of birds is marked and the petals are held together by a screw in the shape of a lady's head. This suggests that it might be a toilet box as well.
389.	P. 3381	- do -	5" Brass	Lady's toilet box with 7 apertures for different powders and their lids, shaped like peacocks. The central screw is missing. The whole stands on six Dhūpa legs.
390.	583	- do -	12"×3" Copper	Malabar temple; hand lamp with spoon and wick arrangement. Modern Period.
391.	991	Presented, - do -	6½" Copper	Uddharani with tip of a hood.
392.	992	- do -	11" Copper	- do -
393.	993	- do -	5½" Copper	- do -
394.	994	- do -	6½" Copper	- do -
395.	995	- do -	5½" Copper	- do -
396.	996	- do -	6½" Copper	- do -
397.	997	- do -	5½" Copper	- do -
398.	998	- do -	6½" Copper	Handle like a Gadā.

S.No.	Museum No.	Provenance	Size & Metal	Description
399.	999	Presented provenance not known	7" Copper	Handle like a Gadā with Krishna and Śeṣha tip on an octagonal shaft.
400.	1000	- do -	6 $\frac{3}{4}$ " Copper	Similar to above.
401.	P. 720	Purchased, provenance not known	6 $\frac{1}{2}$ " Copper	Uddharīṇi with Kālīya Krishna tip.
402.	654	-do-	5 $\frac{1}{2}$ " Copper	Kālīya Krishna tip surmounted by seven headed Ādiśeṣha.
403.	P. 436	-do-	6" Copper	Uddharīṇi with Kālīya Krishna tip.
404.	P. 2847	-do-	6 $\frac{1}{2}$ " Copper	Uddharīṇi with Kālīya Krishna and Śeṣha tip.
405.	P. 2239	-do-	5 $\frac{1}{2}$ " Copper	Uddharīṇi with Kālīya Krishna tip.
406.	653	-do-	6 $\frac{1}{2}$ " Copper	Uddharīṇi with Nāga tip.
407.	P. 2240	-do-	6 $\frac{1}{2}$ " Copper & brass	Uddharīṇi of octagonal pan and Kālīya Krishna and Śeṣha tip with Maunji link between the two parts.
408.	P. 437	-do-	7" Copper	Uddharīṇi with pan showing Kālīya Krishna for Chandana. The shaft shows a twisted Nāga.
409. to 422.	775 to 788	-do-	— Brass	Madhva Sectarian seals, showing interlacing triangles and special fleur-de-lis of the Madhvas.
423.	2577	-do-	6" Brass	Dampati nut-cracker in the design of Nāyaka embracing and Nāyika dancing. Modern period.
424.	670	-do-	6 $\frac{1}{2}$ " Brass	Nut-cracker in Dampati design—
425.	2576	-do-	6 $\frac{1}{4}$ " Brass	-do-

S.No.	Museum No.	Provenance	Size & Metal	Description
426.	P. 5643	Purchased, provenance not known	6" Brass	Dampati nut-cracker representing a Nāyaka and a Nāyika in dancing pose. The Nāyika is represented offering nuts to the Nāyaka. Maharashtra
427.	P. 4349	-do-	6½" Brass & copper	Nut-cracker with lid, shaped like peacock.
428.	588	-do-	4½" Brass	Nut-cracker shaped like a Hamsa.
429.	5642	-do-	7½" Brass	Nut-cracker shaped like a horse.
430.	P. 3643	-do-	5½" Copper & brass	Nut-cracker shaped like Yali and fish.
431.	P. 3876	-do-	5¼" Kofta-gari ware	Nut-cracker with foliage design and perforated edge.
432.	P. 4327	-do-	4" Kofta-gari ware	Nut-cracker with Bidri work design representing foliage.
433.	P. 4326	-do-	6" Iron	Nut-cracker-cum-cutter. The device is of a conical double-edged iron cutter which when fully open can cut palm leaves and when closed can cut nuts. In closed condition it takes the shape of a leaf between birds and when fully opened it looks like a dagger. Even now this instrument is used in Malabar.
434.	P. 4325	-do-	8" Iron	Same as above. Makara handles and peacock designs are the decorations of this instrument which is still used in Malabar.
435.	581	-do-	3" × 1½"	Crawling Navanita Krishna.



Kodanda Rāma standing in Dwibhanga—Vijayanagara

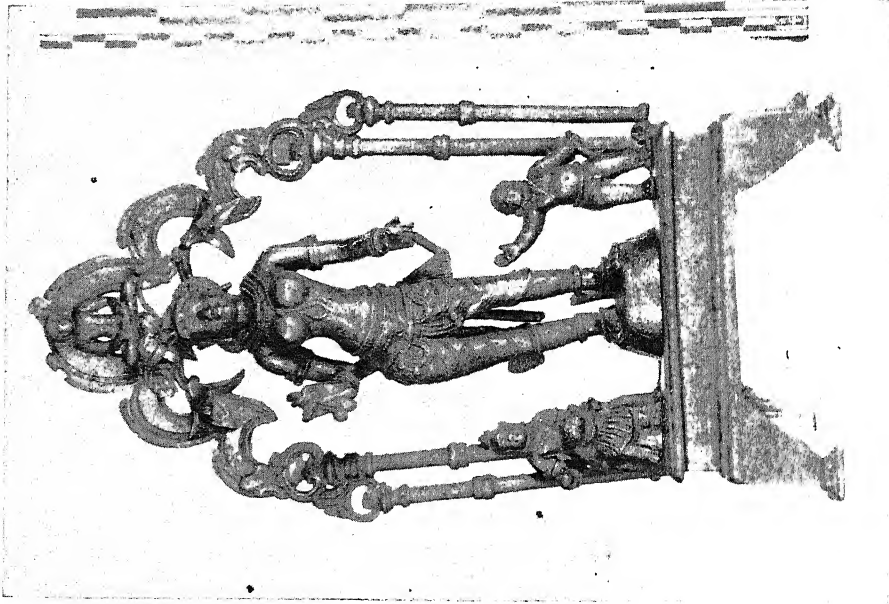


LakshmiNārāyaṇa-Vijayanagara

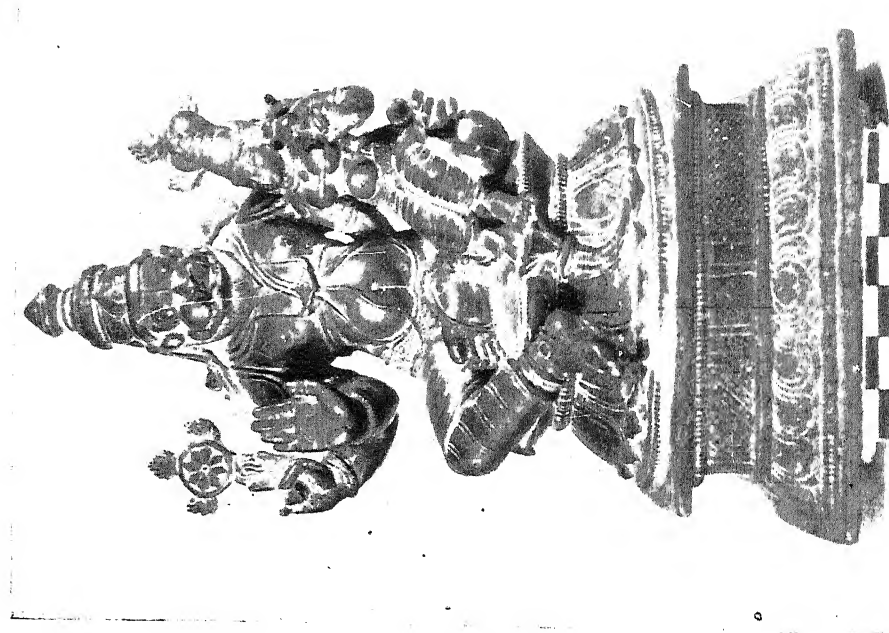


Virabhadra Plaque - Vijayanagara

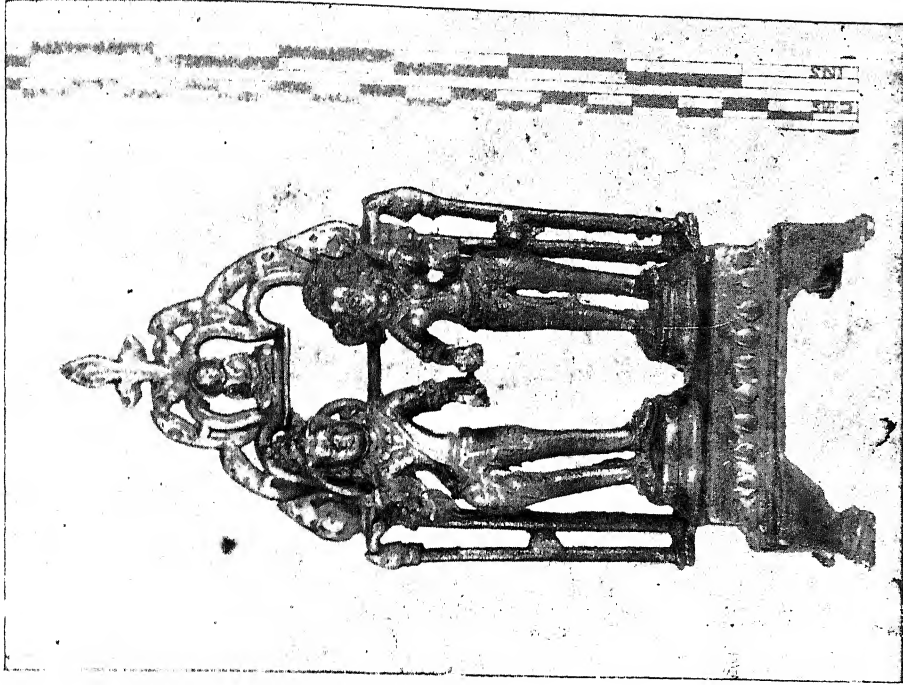




Ambika (Yakshini) Bronze Jain Image, (Bapatla)



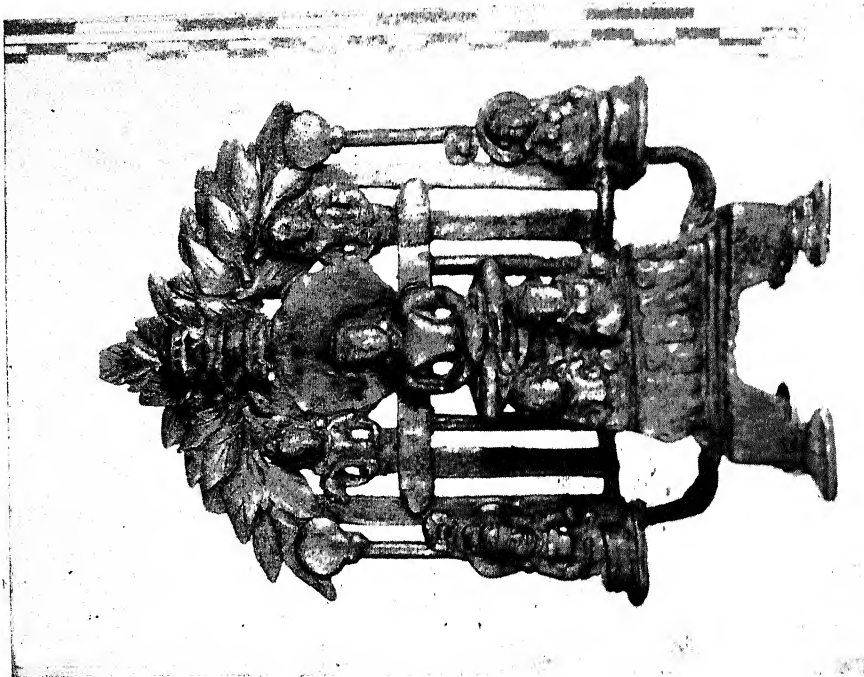
Lakshmi, Narasimha - Vijayanagara



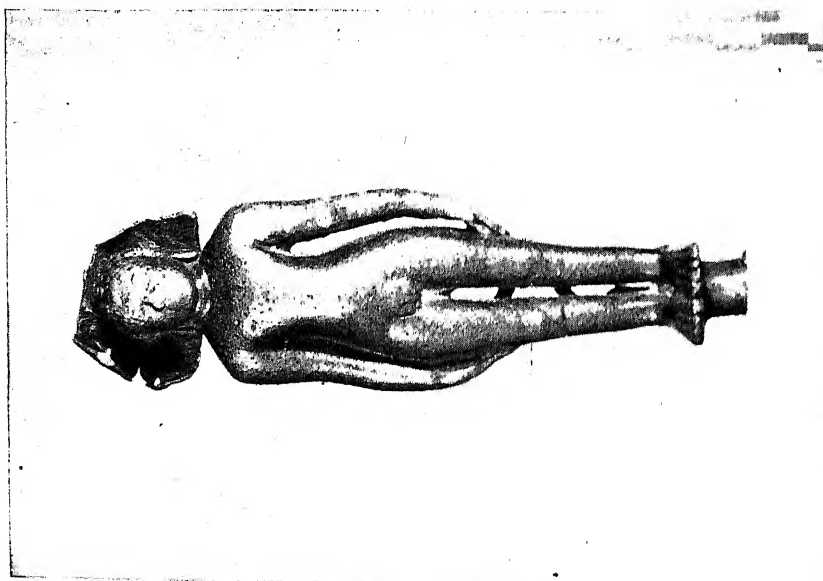
Yaksha and Yakshini, Jaina Bronze Image (Bapatla)



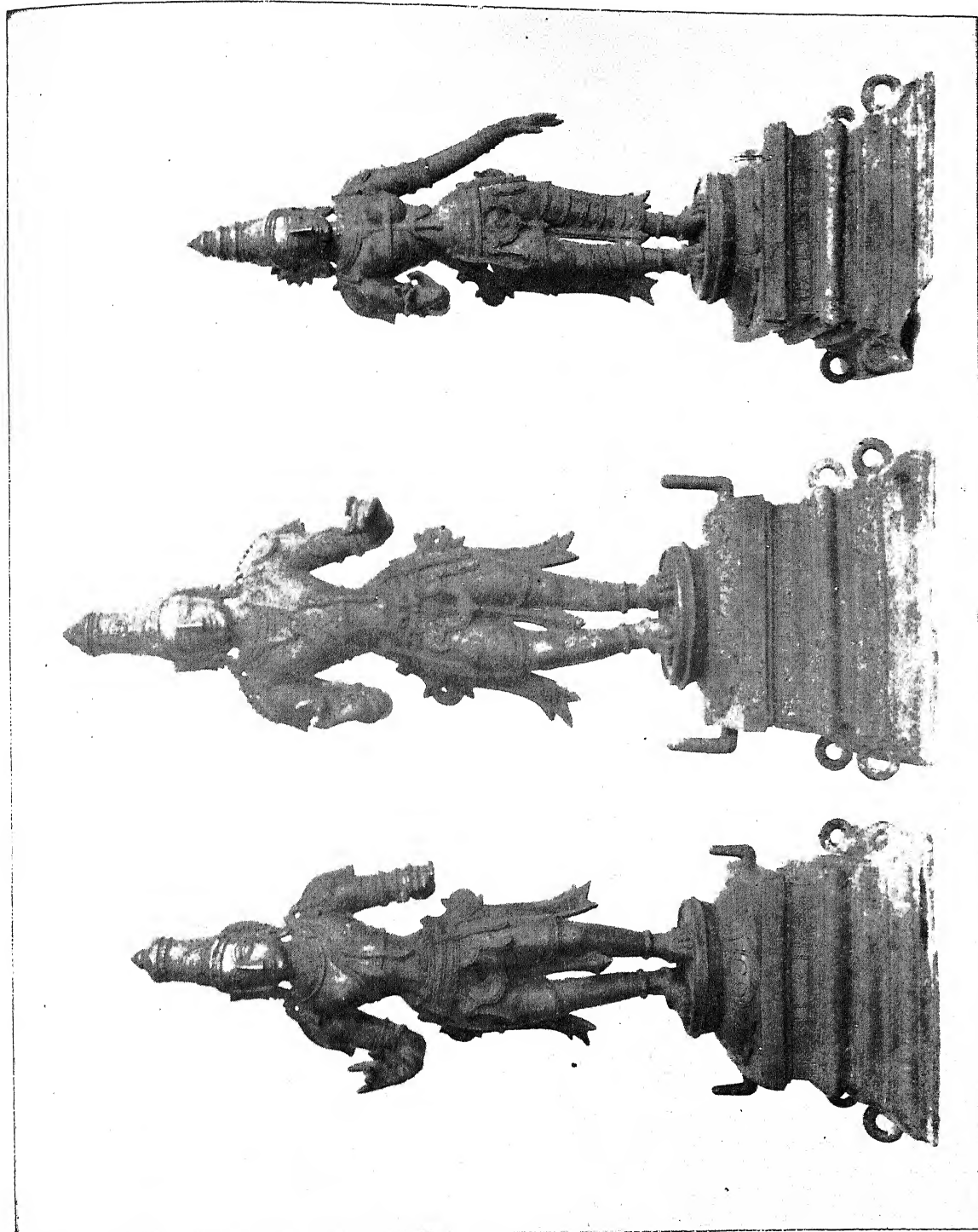
Yakshini, Jaina Bronze Image (Bapatla)



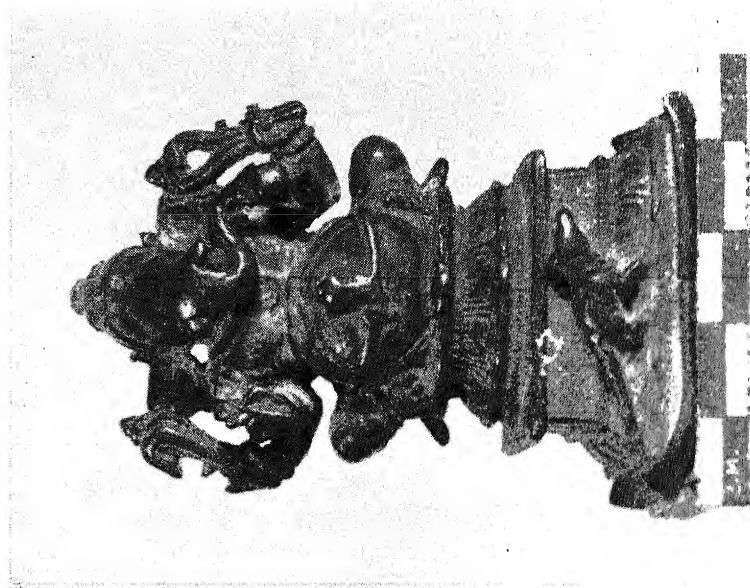
Jaina Tirthankara - Bronze Image (Bapatla).



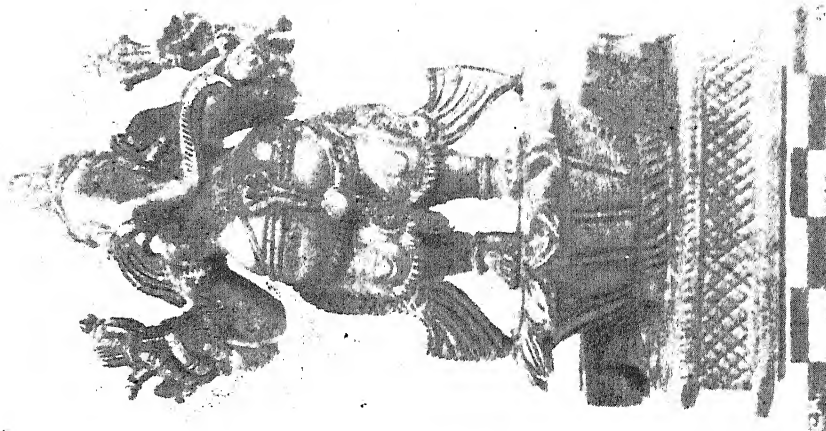
Pārsvanātha, Jaina Bronze Image, (Bapatla).



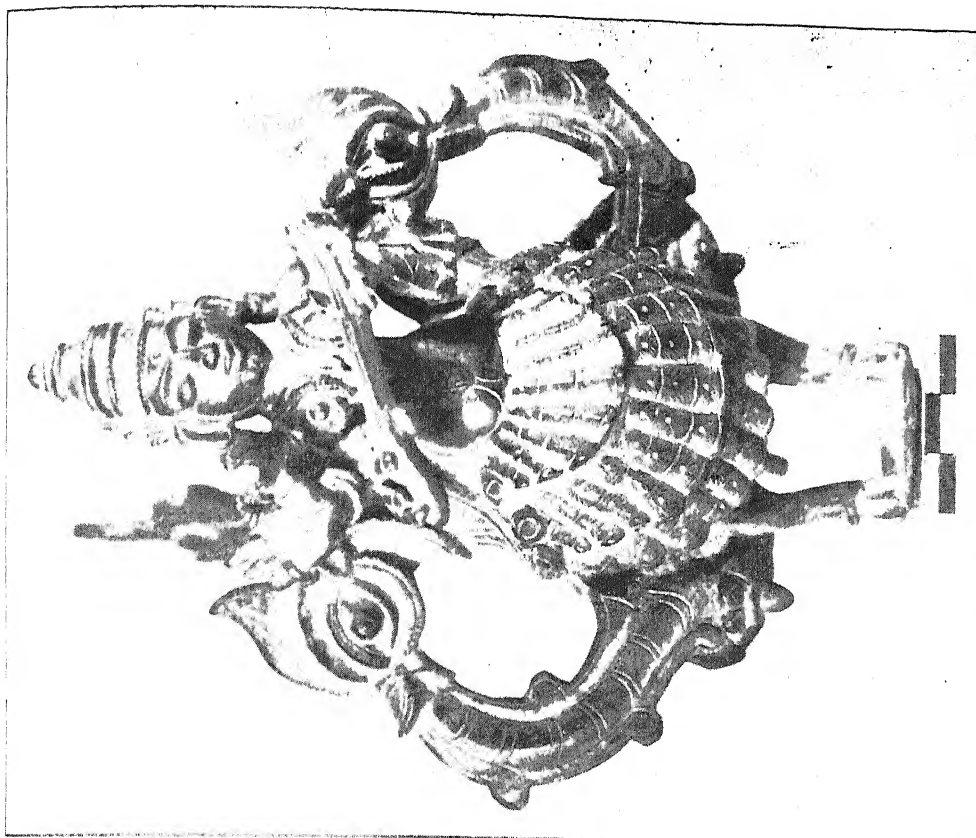
Rāma, Lakshmaṇa & Sītā - Koppāram, Narsaraopet Tāluq, Guntūr District



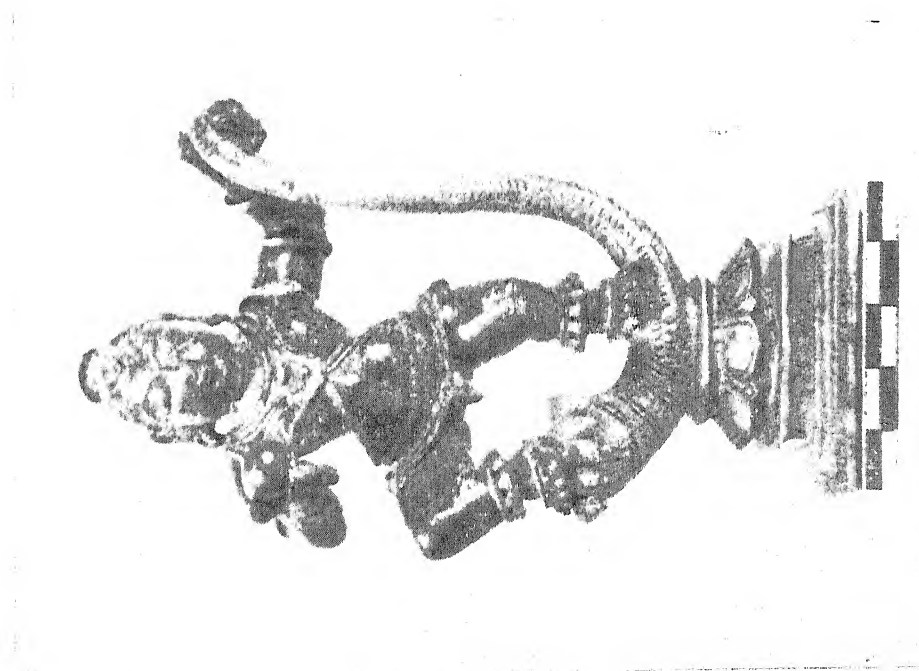
Gaṇeśa seated in Utkutika



Gaṇeśa



Ceremonial temple lamp representing Saraswati playing Vina



Kaliya Krishna



Kōḍaṇḍarāma





Shiva Shrine showing head on a Nāgāsana





Virabhadra



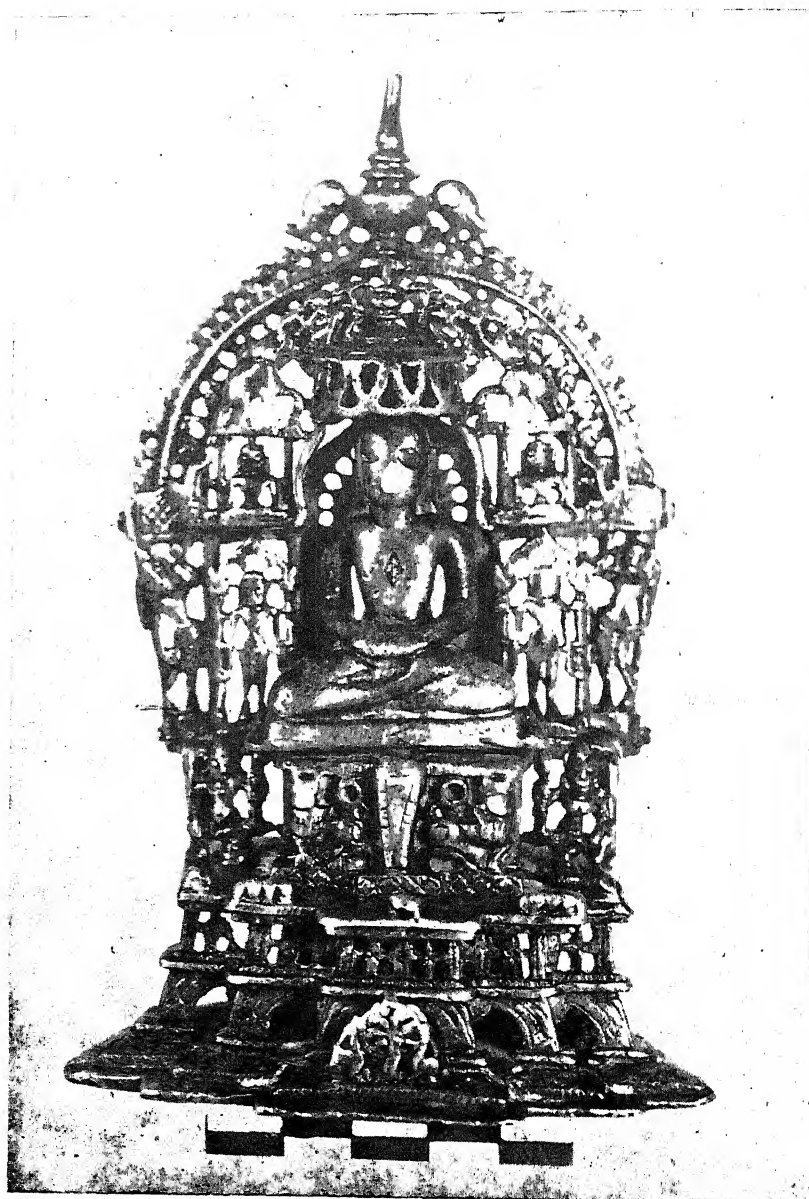
Namāḷwār seated with Rāmānuja in front



Temple lamp of elaborate and intricate workmanship - Tibet



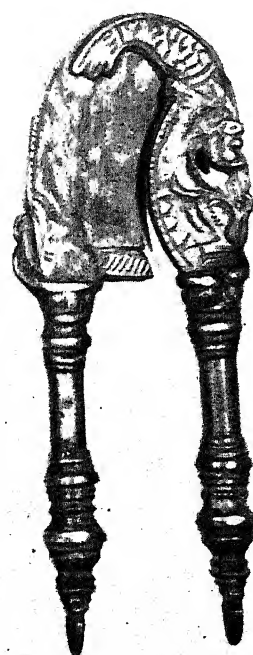
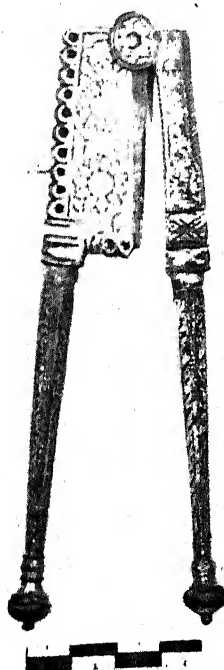
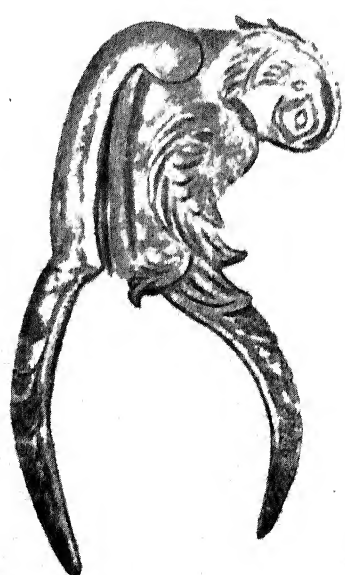
Maitreya with a double vessel in his hands—Tibetan



Jaina Tirthankara Ādinātha on a Sarvatobhadra pedestal



Brinjal shaped case for Kumkum



Nutcracker 588, shaped like a hamsa, 3876 with foliage design and perforated edges and 3643 shaped like a yali and fish

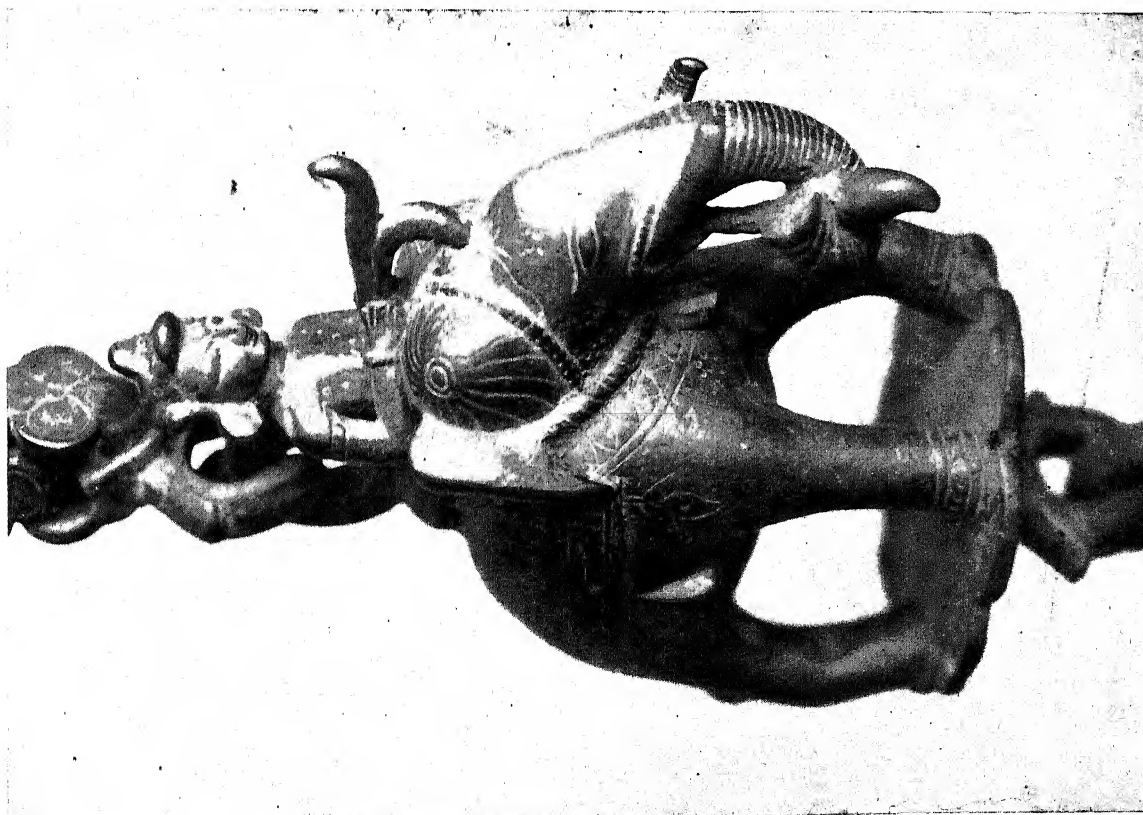




“Kulpak” Three bronze bells, front view—Hyderabad Museum

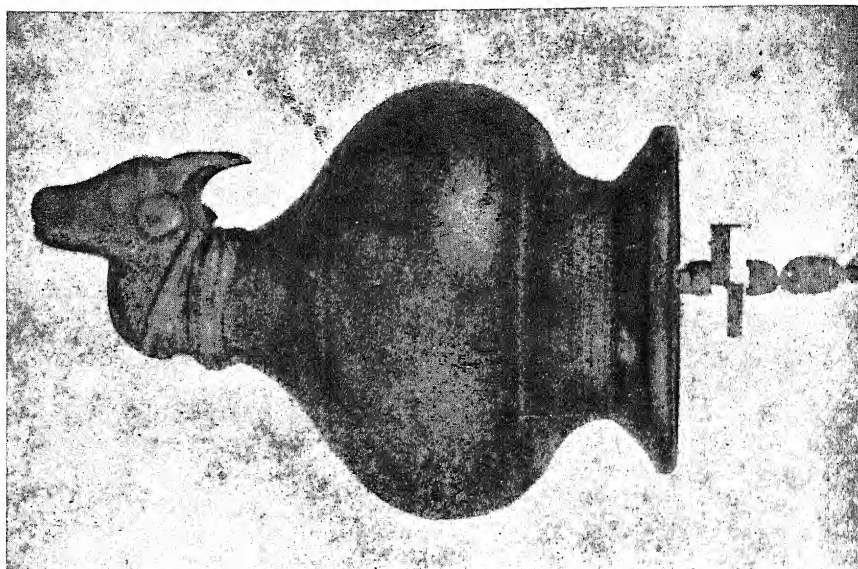


Details of ornamental chain

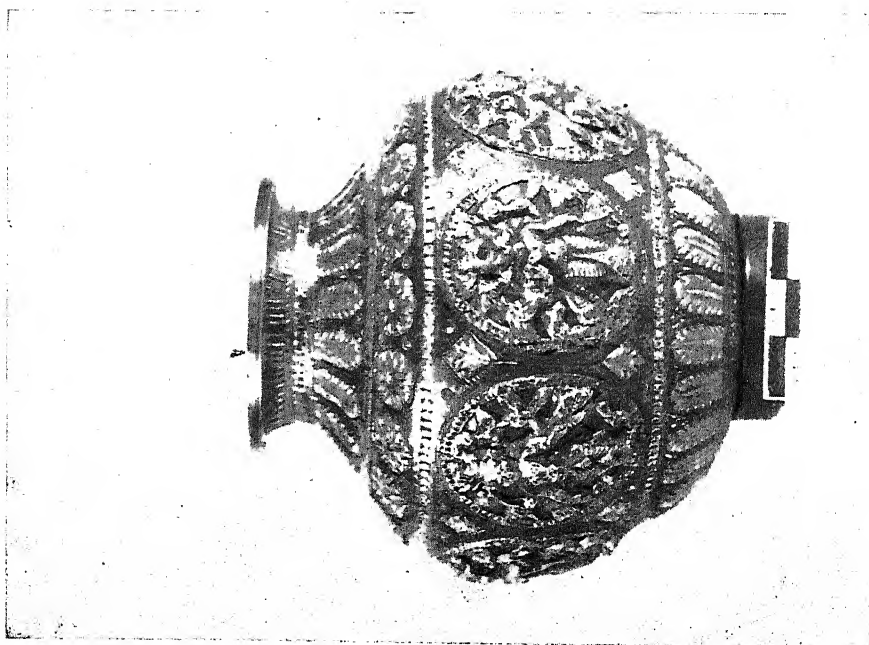


Details of Ornamental Chain





Gomukha for Abhiśeka



Ornamental Pot for use in rituals



Incense burner or Candelabra



Rāma and Sītā—Modern



Rāma, Lakshmaṇa and Sītā—Modern





Śiva. Modern-Banaras School



Twelve handed Shanmukha sitting on a bell shaped Āsana

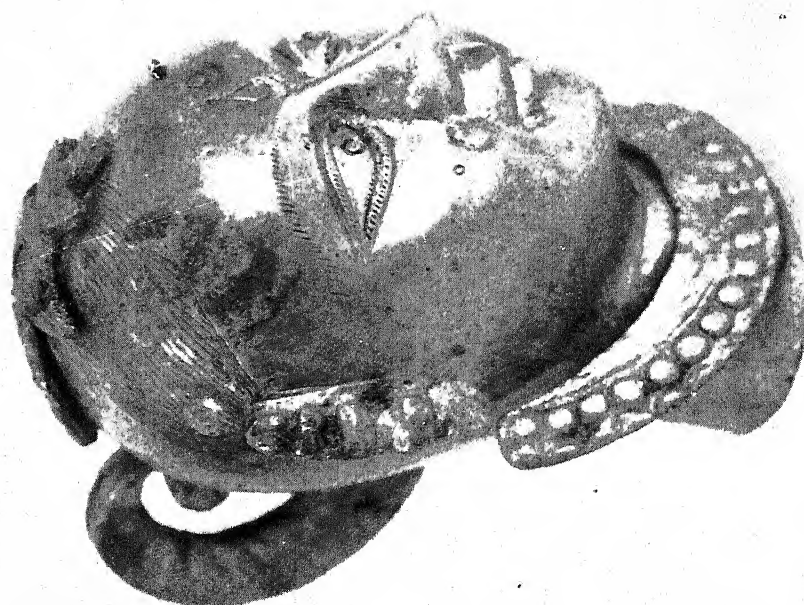


Sadāśiva with five heads showing the aspects of Sadyojāta, Vāmadeva,  
Tatpuruṣa, Aghora and Eśāṇa

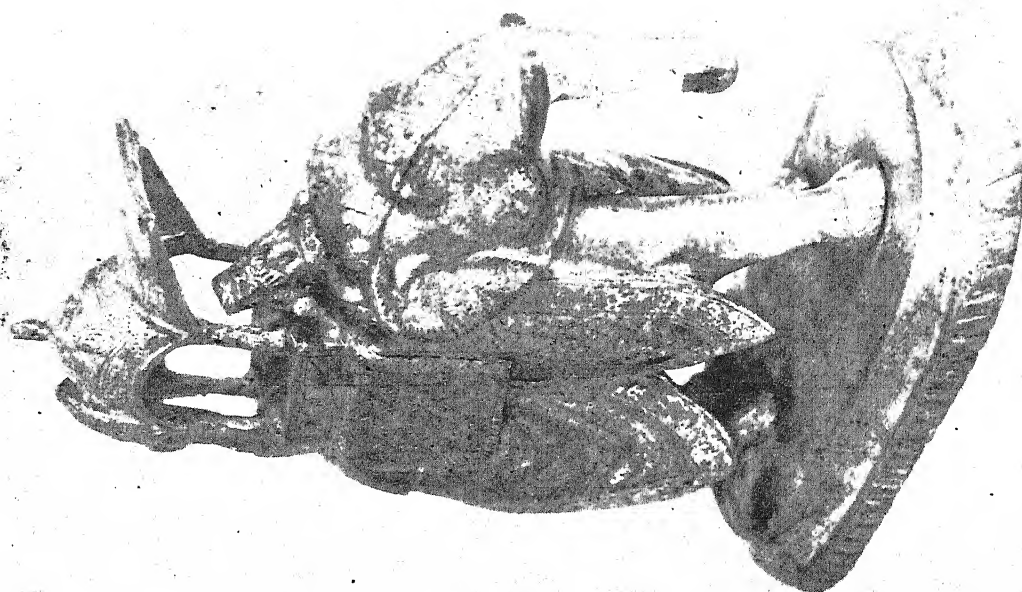


A King

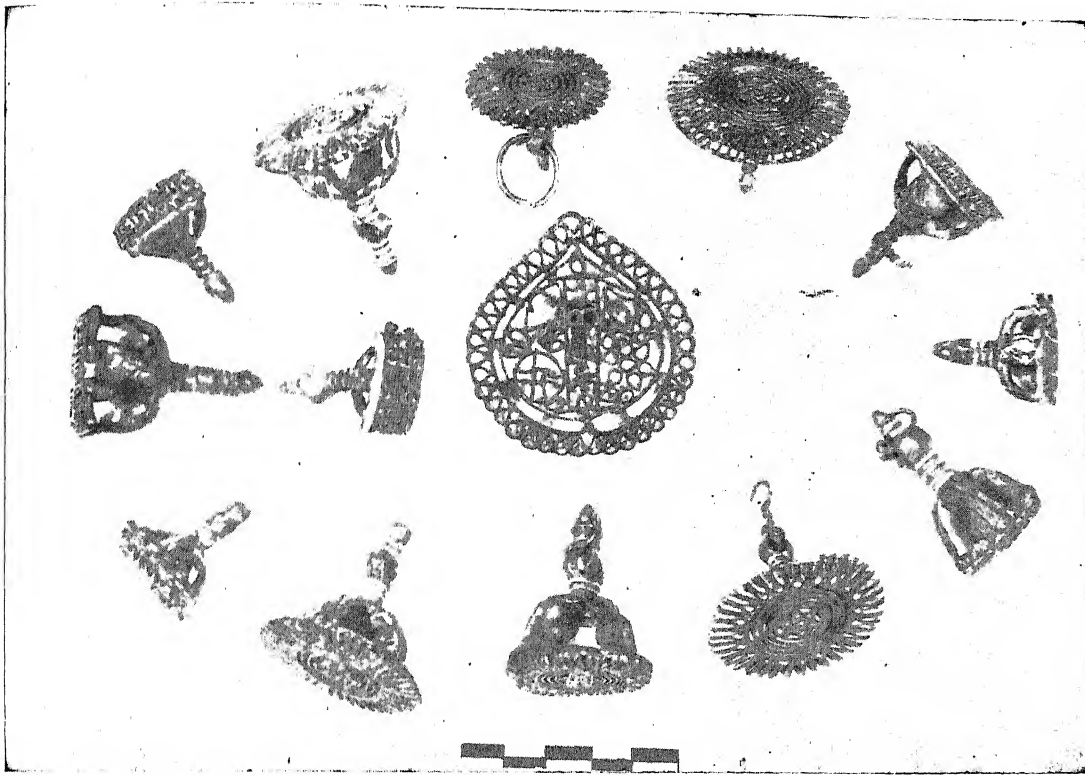




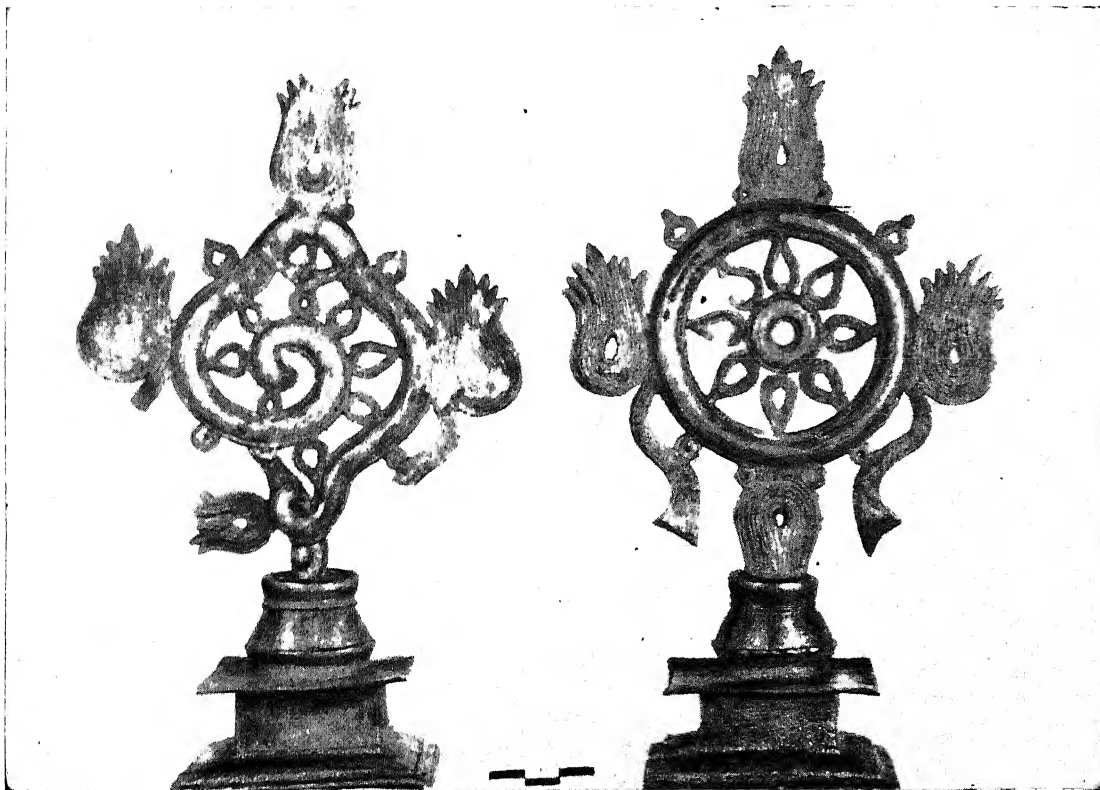
Devi mask



Elephant with Howda and Mahāvata



A group of Madhva Seals



Sankha and Chakra meant for taking out in processions



Anjaneya Kavacha



Swing supported by a Torana placed on elephants with a Mukhatorana



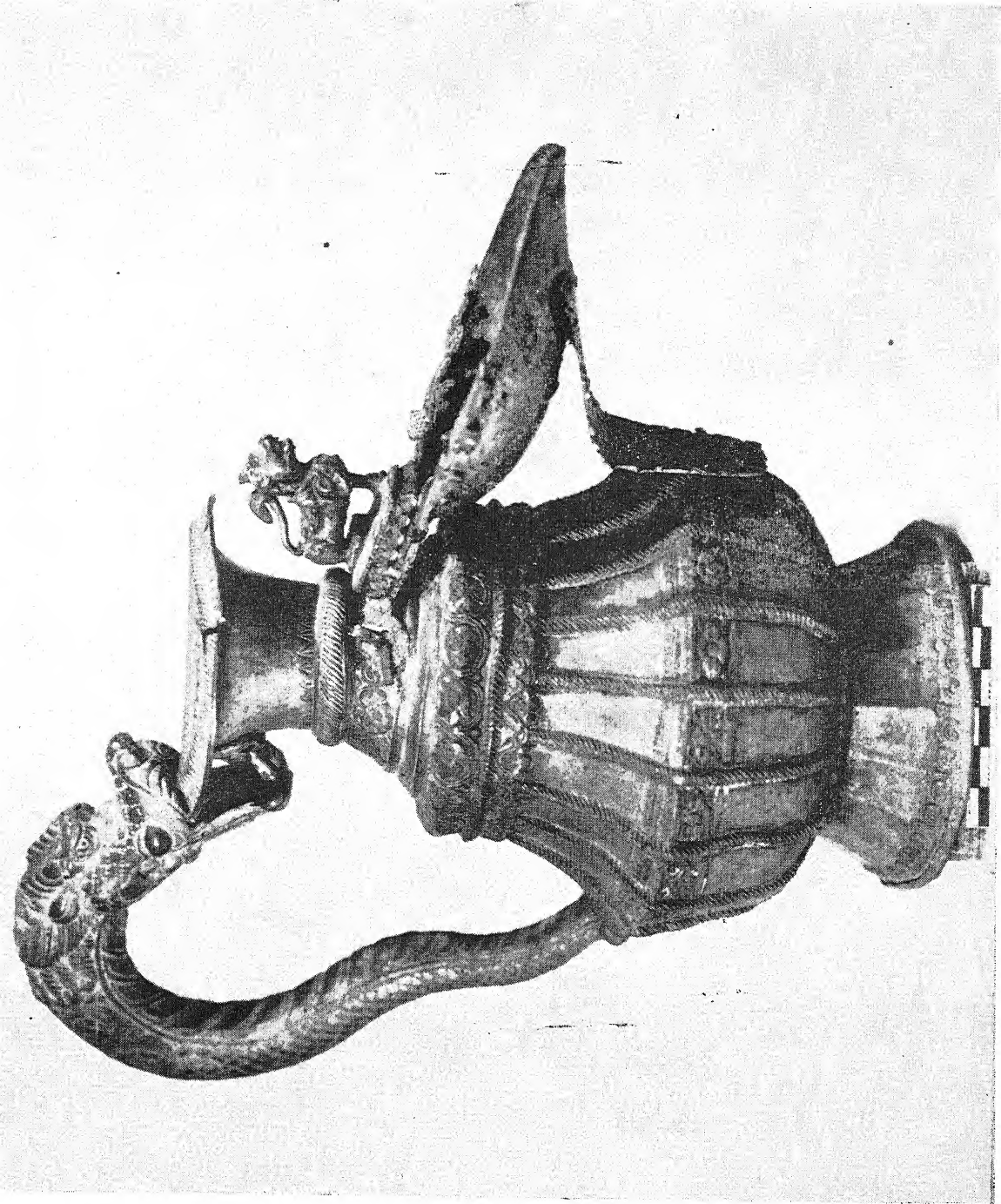


Deepa Lakshmi



Plaque showing scenes

- |                                |                                           |
|--------------------------------|-------------------------------------------|
| 1. Śiva and family,            | 2. Vishvakarma chiselling the linga,      |
| 3. Finishing yoni.             | 4. Chiselling the linga with instruments, |
| 5. Finishing the linga & yoni, | 6. making chisels with fire in front,     |
| 7. being greeted with regalia. |                                           |



Kumbha Aarati with Lamp pan

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